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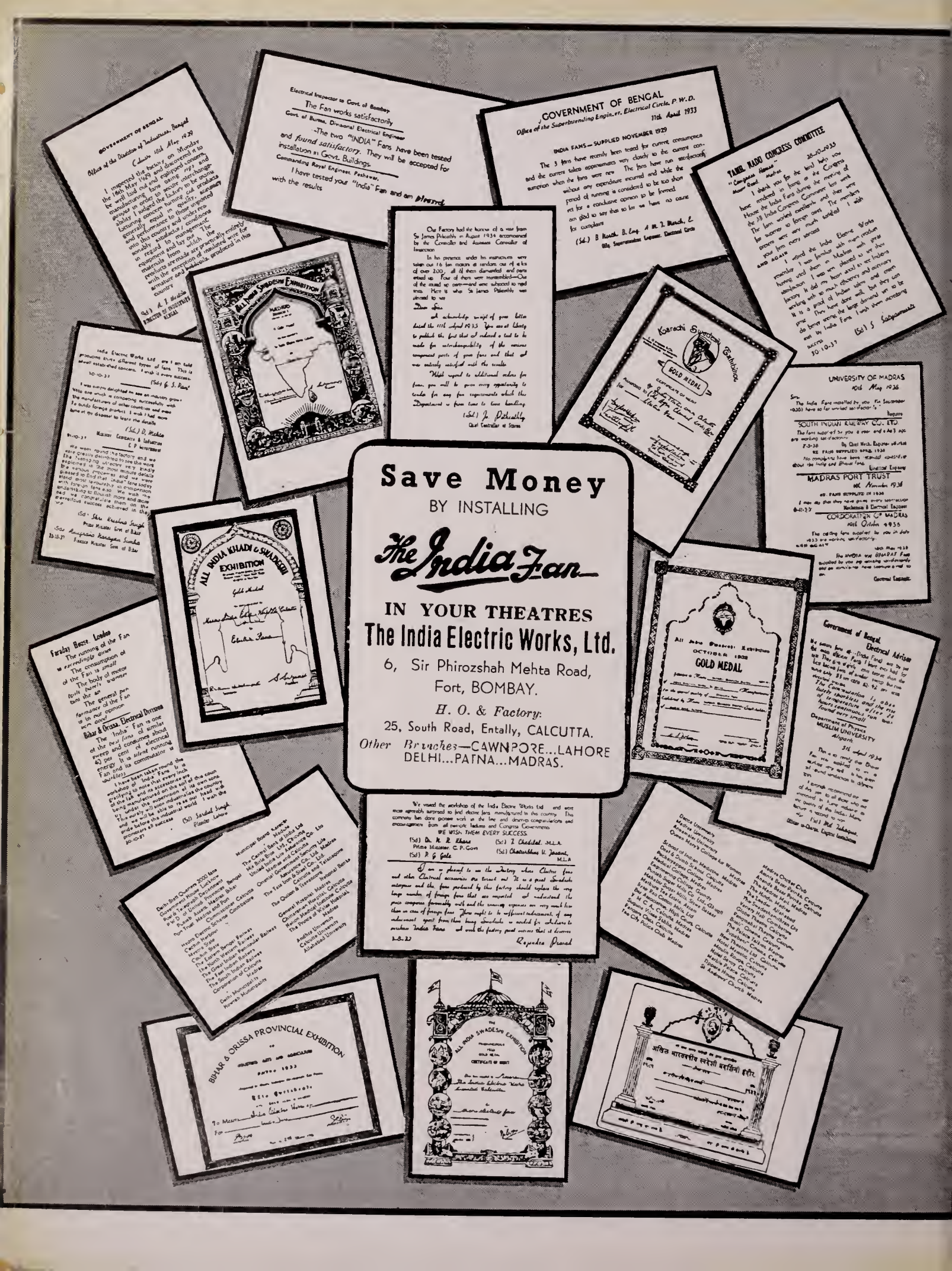
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Girl on the Cover
SUMATI GUPTE

OUR STAR OF THE YEAR

LEELA CHITNIS has jumped to unique stardom this year. Her work in "Kangan" a Bombay Talkies picture earned the unanimous applause of the critics and the fans alike.

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Editor: **BABURAO PATEL**

Vol. 6 FEBRUARY 1940 No. 2

The Blackmailing Twins

FILM journalism in India does not seem to be giving a good account of itself now-a-days. As it is closely associated with the commercial success of our films, some of the journalists find it easier to practise blackmail to earn their living than to follow their profession in keeping with the accepted traditions of impartial journalism.

This practice is more in vogue in the North than in other parts of the country. Several film journals in the North have turned their business into a nefarious trade of blackmail and with a frequency that is alarming we hear of film producers being blackmailed into payment of big hush money at regular intervals.

Their opportunity is born when producers make a film on some Mahomedan subject. There are so many irrational and illogical limitations from ignorant and religious standpoints in producing a Muslim story, that in spite of all preliminary precautions, the producers are caught on one or other imaginary point of grievance and made the scapegoats of a merciless blackmail by a gang of unscrupulous men who call themselves journalists forgetting all the canons of the profession.

Recently one such incident has been brought to our notice, where a North Indian "journalist" with his gang of unscrupulous spongers had demanded a large amount of money to stop a libellous agitation against a certain picture. Fortunately, the picture got through the hands of the censors and is now being screened all over the country.

Even supposing a picture contained some objectionable material, it is neither the creed nor the duty of a journalist to use the picture as a lever for his own benefit. If in his opinion, a journalist thinks that a certain picture is objectionable his duty ends with his review of the said picture.

But to go out of one's way, trace imaginary grievances, and harness them for the purposes of a blackmail is a procedure which no decent man should indulge in.

This blackmailing process has a queer technique. In fact one set of blackmailers gives birth to another. When a Muslim picture is in the making, the unfriendly set starts its shouting by writing against the picture on all possible points imaginable and condemning the picture very thoroughly. If one reads one of these vituperative articles he would feel that the glorious religion of Islam is in a most precarious state of being wiped out.

Producers naturally take alarm and whisper small sums as the price of silence. But this gives further encouragement and the price goes up.

And now steps in the other set—the friendly one. It has been waiting for the things to take alarmingly enough shape to enable an imposing entry of a really friendly people.

And now the two sets fling articles and epithets at each other and between the two the producer loses his parentage, ancestry and posterity, pledges his morals and traditions and very often gets his picture banned by the censors.

The picture has attracted too much notoriety by then and the censors, usually soft and silly people, do like to play safe with all.

If however the picture escapes the censors and is passed, the friendly set steps forth for their well deserved 'bakshish' which is very often more than what the other set of blackmailers originally demanded.

This has been going on in the North for the last ten years and we blame our producers for this deplorable state of affairs. The Film Journalists' Association of India have already disowned these blackmailers as journalists. Several of them are not even members of the Association and would not be accepted even if they applied for the membership.

But the producers who suffer the most from such illegal and vicious practices maintain these people and their dirty rags by advertisements and occasional hush money.

If these blackmailers—both the friendly and the unfriendly ones—one day find that producers are no longer prepared to foot their bill of existence, this awkward problem will disappear in a day.

But as long as producers keep on paying, these North Indian journalists who lack all sense of decency will keep on blackmailing any and every one that comes along.

It is a strange paradox that some of the producers who blackmail papers which believe in independent and impartial criticism, cannot defend themselves against the blackmail of professional blackmailers.

This shameful affair must end somewhere and the best way to do it would be to get all the papers approved by the Film Journalists' Association of India before they are patronised by the producers.

If this procedure is followed, the members of the Association who represent all the leading papers and magazines in the country, would lend their unqualified support in defence of the producer against such blackmailers.

Would the producers accept this friendly suggestion? If not, let them keep paying hush money to the blackmailers who not only take the money but in the same breath prove that our producers are a community of spineless men.

Little Manju gives another beautiful performance in "Sant Dnyaneshwar" a Prabhat picture.

PAUL MUNI—
the most popular Hollywood actor in India today. Watch for his next "We Are Not Alone" produced by Warner Bros.

Situations in "Better Half" a Huns picture with Baburao Pendharkar and Leela Chitnis.

PICTORIAL AGENC

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

AN UNPARDONABLE INSULT

When producers undertake to produce historical subjects like "Ghazi Salahuddin" they shoulder a grave responsibility. It is absolutely essential that such well known subjects should be presented as authentically as possible and an extensive research of the material available is necessary before the picture goes on the sets.

This has not been done in case of "Ghazi Salahuddin" the widely published film of Supreme Pictures.

Describing the death of Ghazi Salahuddin, Syed Ameer Ali in his book "A Short History of the Saracens" (page 372) says, "Thus died one of the greatest and most chivalrous monarchs the world has produced. Before his death he distributed large sums in charity among the poor, *irrespective of any distinction of creed.* His character can be judged by the accounts of his contemporaries, who describe him as tender hearted, kind, condescending and affable, full of patience and *indulgence.* He befriended the learned and the virtuous, admitted them into society, and treated them with beneficence. No man with any talent ever left his court without some mark of recognition. He covered his empire with colleges and hospitals."

The famous traveller, Abdul Latiff who saw Salahuddin after the peace with Richard, speaks of him in the most enthusiastic terms, as a great sovereign, whose countenance "inspired love and respect in every heart. The first evening I spent in his company I found him surrounded with learned men who discussed on every branch of learning. He was engaged just then in building the walls of Jerusalem. He superintended the works personally and *often carried the stones on his own shoulders.*"

This is the Salahuddin, which the world had expected on the Indian screen, and see what has actually been given, a poor apology of a great man divested of all his noble qualities which made him one of the greatest and most chivalrous monarchs of the world.

The picture, as it stands today, insults this immortal hero of Islam. We should like to know who is responsible for this outrage.

DISPUTED PASSAGE—A SECRET

Considering the way Paramount's excellent picture "Disputed Passage" crept in and crept out of the Eros Theatre without many people being wise to it, indicates that some of the local distributors of foreign pictures have yet to learn a lot about good showmanship.

It is a pity that such a fine picture should not have been properly exploited by giving its theme and design the requisite amount of wide publicity.

Here is an unfortunate example of a good opportunity lost. There was no sense in Paramount producing an extremely good picture and their distributors keeping it a good secret.

AN ILLUSTRIOUS FAMILY

"Pukar" that tremendously successful picture of Minerva Movietone has brought to the forefront the enterprising family of Mody brothers.

They are three brothers, Rustomji, Sohrab and Keki. Rustomji the eldest brother looks to the administrative side of the exhibition business and provides his moral support to the various enterprising plans of the two younger brothers.

The success of the two younger brothers is an example of what dogged perseverance, cool determination in the midst of overwhelming odds and confident ambition can do to people in business.

Only a few years back the Western India Theatres Ltd., was founded by Keki Mody. It had very modest pretensions then and 'friends' expected the concern to go the way of Madan Theatres Ltd., whose failure was still fresh in the minds of all.

Keki Mody ☞

Sohrab Mody

But today Keki Mody controls 27 leading theatres in ten different towns and let me tell you that everyone of them is a paying proposition. And this big business, huge for India and for one man, is due to the industry, integrity and foresight of one man.

At the production end of the industry, Sohrab the elder brother began with equal modesty. His modesty, inspite of his triumphant success, is still exemplary and he doesn't even indulge in an occasional but excusable brag like the younger brother. Going through some disheartening failures, his perseverance triumphed at last in "Pukar" the picture, which in spite of several defects, has taken the box-offices by storm.

That showmanship is inherent in the family is evident from the way Sohrab takes round his artistes to share his triumph all over India after the release of his pictures. This procedure not only establishes direct contact and better understanding between the cinema goers and the producers but also creates a lucrative interest in the product.

With all my differences of opinion, and they are many, I take my hat off to this successful family and wish them many more years of prosperity.

"KANGAN" AND ITS MAKERS!

Five years ago financial experts were sceptical about the success of a public limited film producing company in India. But the unique success of the Bombay Talkies Ltd., the first public limited company we have on a large scale, has silenced the critics and inspired more confidence in the sceptics.

The successful working of the Bombay Talkies has encouraged others to open similar concerns, and we already find a couple of other public limited companies operating with every hope of success.

The story of Bombay Talkies is a brilliant romance of the film trade. In five years, a year out of which they spent in building the studios and assembling equipment, they produced fifteen pictures. Seven from these became stupendous box office triumphs. Out of the remaining eight, seven did more than average business and only one fared badly. Even the much boosted Hollywood studios cannot claim this measure of success.

Their recent hit "Kangan" a social picture with a soothing and suggestive love theme threatens to break all box-office records previously established by the company.

Twelve copies are at this moment running in different towns as follows: Bombay, in the 15th week; Ahmedabad, 7th week; Surat, 8th week; Baroda, 5th week; Gwalior, 4th week; Indore, 5th week; Lahore, 7th week; Delhi, 6th week; Peshawar, 5th week; Lucknow, 6th week; Meerut, 5th week and Allahabad, 5th week. What a brilliant record for a social picture!

Last year, the Company paid a 7 per cent dividend on preference shares—the first in the history of film making in India. Again this year, the company hopes to pay another dividend as the profits this year are even more than ever before.

RAI AND RAI BAHADUR!

The success of Bombay Talkies, Ltd., is to be attributed to the indefatigable efforts of two persons, Himansu Rai and Rai Bahadur Chuni Lall. In the former we have a producer who works from seven in the morning till late in the night and runs his affairs on red tape system without its proverbial element of delay.

Himansu Rai

He keeps himself to himself, away from others, working more and ever more and only takes subjects which he feels he can handle efficiently. He gives his pictures in time to the fans and to the exhibitors, which cannot be said of some of the other producers.

R. B. Chuni Lall

The business end is managed by Rai Bahadur Chuni Lall. His irresistable arguments in support of his pictures have made him the star salesman of the industry.

I have yet to meet a more punctual and competentgeneral manager with more passionate sincerity for hiswork than the irrepressible Rai Bahadur.

Himansu Rai at Malad can hear Rai Bahadur talking about his pictures at the Cricket club. That is the enthusiasm which has made Bombay Talkies what it is today.

SOCIAL STATUS OF STARS

Much has been said and written about the social status of our film stars. After 25 years of film making and constant association with our stars, the producers and others were not expected to grudge the star a social status which they richly deserve. After all, the present stability and the status which the film industry enjoys today is also largely due to the efforts of our stars, but for whose popularity the industry would have been still in its infancy.

And yet, at some of the film functions recently held in the city, it was painful to observe the prudish snobbery of some toadies in this respect. When they found a well known film girl sitting next to a prominent producer, and several others at the same table, they thought that the mighty producer was insulted.

"We make them what they are and they are like dust on our shoes" said a producer's toady to me expressing his resentment in this respect.

I can't understand this disgraceful complex on the part of the so-called high born people. Film stars are

as good devotees of art as others and just because they are artistes, it does not give others a right to scoff at them.

Our stars have been unreasonably condemned on grounds of personal morality. Very often these allegations are unfounded. What, however, tickles me to death is that the fault finders think themselves secure in their own glass houses.

How many amongst the producers and the technicians, who claim to make the stars what they are today, can prove their own spotless character from a moral point of view?

Don't I know some producers and several technicians who brag of morality during the day and spend the nights in immoral pursuits?

What right have these people to sit in judgment over the poor stars who work for their living as hard as others. This snobbery of the so-called well born classes must end soon and sooner it does, the better for our industry.

In this regard I recommend the noble sentiments expressed by Mr. B. N. Sircar when the journalists interviewed him in Bombay recently.

Asked a question about the social status of film artistes, Mr. Sircar condemned the snobbery which attached a social stigma to the profession of film acting. The film artistes he said deserved the same position and respect which is commanded by people in other professions. Even if others were prejudiced against them, the producers ought to treat them well as colleagues and as artistes.

Here is a real aristocrat speaking and he knows what he means.

INDIAN MOTION PICTURE CONGRESS

The organizers of the Indian Motion Picture Congress hope to convene the second session of the Congress during the Easter holidays at Calcutta. It is said that one of the two secretaries, both resident in Bombay, will be going to Calcutta to make the preliminary arrangements.

We have doubts whether this Calcutta session will be as great a success as the first one held in Bombay for several reasons. One of the principal reasons being the studied non-co-operation of Sardar Chandulal Shah who washed his hands of the Congress after taking all the glory of the success of the first session.

We cannot say what is in his mind now, but it is evident that the second session will not be such a great success unless it is convened with the immense driving force of this veteran.

On the other hand we do not think it advisable to convene the Congress every year inflicting upon the enthusiasts the necessity of spending a good bit of money on travelling expenses. This procedure becomes all the more painful when we notice that since the last Congress session nothing practical has been done by the Executives to enforce the several resolutions passed.

The industry has remained in the same muddle as before and the resolutions have become mere pious hopes. A lot of the blame for this pitiful state of affairs goes to the two honorary secretaries, who seem to have taken the word 'honorary' rather too seriously.

Under the circumstances why not convene the Congress once every three years and in the meantime direct all energies to give practical expression to the numerous resolutions?

OLD PATEL AND NEW "PREVOST"

With the outbreak of war the exhibition trade in India has been for a couple of months thrown out of gear. The ever increasing film-mindedness of the people, encouraged by the papers and film magazines, created a demand for more theatres and naturally enough several new theatres cropped up on an economic plan in the smaller towns.

Previous to the war, the "Bauer" projectors which were distinguished by their quality and economy in price would have been installed in these theatres. But with the war coming on suddenly the supply of "Bauer" machines was abruptly stopped.

On the other hand, previously made budgets did not allow expensive projectors to be installed in these new theatres. Besides, the local agents of these highly priced equipments further inflated their prices making vicious profiteering an ambition and war their main excuse.

Mr. Jagannath Patel who had given India 400 new theatres in smaller towns in the last three years by supplying the economic "Bauer" projectors, once again volunteered to save the exhibition trade from the chaos that would have inevitably resulted.

Going out of his way he secured the agency of "Prevost" projectors, which are manufactured in Italy, which is not a belligerent nation, and by cutting down his own profits to the minimum is now offering a perfectly reliable theatre equipment at a considerable sacrifice.

J. J. Patel

The "Prevost" is the national projector of Italy and we find the same installed in all cinemas in Italy, whether big or small.

In fact with "Prevost" giving perfect service, Italians have not found it necessary to import any other equipment into their country.

Such a fine projector, we are sure, is bound to be quickly popular in India with discriminating exhibitors who believe in getting full value for their money.

Starring:

LEELA as Mangala who fumbled an ascetic with her irrefutable arguments about "WOMAN."

B. NANDREKAR as Gorakh, a saint who dared challenge death and invite the wrath of nature.

V. SARDESAI as Mayavati an ambitious woman who schemed to overthrow & disgrace a saint.

CHANDRAKANT as King Trivikram torn between devotion to his sister and love for his queen.

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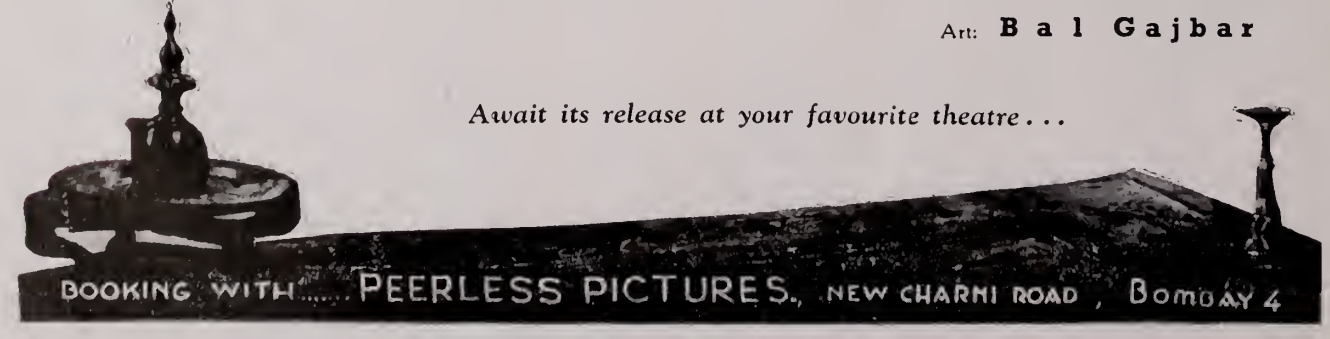

LEELA CHITNIS—

This popular star, we shall once again see in "Better Half" a Huns picture with Baburao Pendharkar in the cast. They say Leela has given the best performance of her enterprising screen career in this picture.

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Hollywood's Production Code

Principles That Guide Film Productions

(*World Copyright Reserved*)

[*For the first time in the history of film journalism in the world, this confidential code is being published by us for general information. We hope it will serve its purpose by providing correct guidance to our producers and to other producers in other countries. THE EDITOR*]

The Motion Picture Production Code, voluntarily adopted on March 31, 1930, by members of the Motion Picture Producers and Distributors of America, is administered by the Production Code Administration, a department of the Association. During the period 1934-38, inclusive, the PCA wrote 26,808 opinions interpreting the Code.

General Principles

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I. CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder.
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.

2. Methods of crime should not be explicitly presented.
   a. Theft, robbery, safe-cracking and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II. SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. Scenes of passion.
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
   c. In general, passion should so be treated that these scenes do not stimulate the lower and baser element.

Celebrating the start of "Hindusthan Hamara", a Krishin production under the Film Corporation Standard. From left to right: Padma Devi, Monica Desai, Ram Daryani (the director), Chhaya Devi and Mehtab.

3. Seduction or rape.

a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.

b. They are never the proper subject for comedy.

4. Sex perversion or any inference of it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationships between the white and black races) is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

III. VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV. OBSCENITY

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V. PROFANITY

Pointed profanity (this includes the words: God, Lord, Jesus, Christ —unless used reverently—Hell, S.O.B., Damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. COSTUME

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

2. Undressing scenes should be avoided, and never used save where essential to the plot.

3. Indecent or undue exposure is forbidden.

4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

They became friends, Lya Lees and Baburao Patel. Lya Lees is the Warner star who gave a splendid performance in "Confessions of a Nazi Spy".

VII. DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. RELIGION

1. No film or episode may throw ridicule on any religious faith.

2. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.

3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX. LOCATIONS

The treatment of bedrooms must be governed by good taste and delicacy.

X. NATIONAL FEELINGS

1. The use of the flag shall be consistently respectful.

2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI. TITLES

Salacious, indecent, or obscene titles shall not be used.

XII. REPELLENT SUBJECTS

The following subjects must be treated within the careful limits of good taste :

1. Actual hangings or electrocutions as legal punishment for crime.

2. Third Degree methods.

3. Brutality and possible gruesomeness.

4. Branding of people or animals.

5. Apparent cruelty to children or animals.

6. The sale of women, or a woman selling her virtue.

7. Surgical operations.

SPECIAL REGULATIONS RE-CRIME IN MOTION PICTURES

RESOLVED, that the Board of Directors of the Motion Picture Producers and Distributors of America, Incorporated, hereby ratifies, approves, and confirms the interpretations of the Production Code and the practices thereunder, and the resolutions indicating and confirming such interpretations heretofore

adopted by the Association of Motion Picture Producers, Incorporated, all effectuating regulations relative to crime in motion pictures, as follows :

1. Details of crime must never be shown and care should be exercised at all times in discussing such details.
2. Action suggestive of wholesale slaughter of human beings, either by criminals, in conflict with police, or as between warring factions of criminals, or in public disorder of any kind, will not be allowed.
3. There must be no suggestion, at any time, of excessive brutality.
4. Because of the increase in the number of films in which murder is frequently committed, action showing the taking of human life, even in the mystery stories, is to be cut to the minimum. These frequent presentations of murder tend to lessen regard for the sacredness of life.
5. Suicide, as a solution of problems occurring in the development of screen drama, is to be discouraged as morally questionable and as bad theatre—unless absolutely necessary for the development of the plot.
6. There must be no display, at any time, of machine guns, sub-machine guns or other weapons generally classified as illegal weapons in the hands of gangsters, or other criminals, and there are to be no off-stage sounds of the repercussion of these guns. This means that even where the machine guns, or other prohibited weapons, are not shown, the effect of shots coming from these guns must be cut to a minimum.
7. There must be no new, unique or trick methods for concealing of guns shown at any time.
8. The flaunting of weapons by gangsters, or other criminals, will not be allowed.
9. All discussions and dialogue on the part of gangsters regarding guns should be cut to the minimum.
10. There must be no scenes, at any time, showing law-enforcing officers dying at the hands of criminals. This includes private detectives and guards for banks, motor trucks, etc.
11. With special reference to the crime of kidnapping—or illegal abduction—such stories are acceptable under the Code only when the kidnapping or abduction is (a) not the main theme of the story; (b) the person kidnapped is not a child; (c) there are no details of the crime of kidnapping; (d) no profit accrues to the abductors or kidnappers; and (e) where the kidnappers are punished.

    It is understood, and agreed, that the word kidnapping, as used in paragraph 11 of these Regulations, is intended to mean abduction, or illegal detention, in modern times, by criminals for ransom.
12. Pictures dealing with criminal activities, in which minors participate or to which minors are related, shall not be approved if they incite demoralizing imitation on the part of youth.

Drama ! Suspense ! Romance ! Magic ! Comedy !
Music !—All Woven into Celluloid Photoplay

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Madari Mohan

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Featuring:

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(Bombay Talkies Fame)
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FALLS IN LOVE
EMOTIONS BREAK OUT
INTO A RIOT!

ADMI

The Policeman No. 255 guards others but is kidnapped by KESAR, the sweet-singing girl

The romance of silent hopes which Society turns into a grim tale of woes.

Featuring:
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Shantaram's Art

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22nd Week *at* CENTRAL Bombay

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After the Other—

2

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Battering the Ramparts of
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The Messiah of the Masses

With a new philosophy of love and equality which elevates the masses from the dust to the pedestal of divine knowledge.

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Starring:
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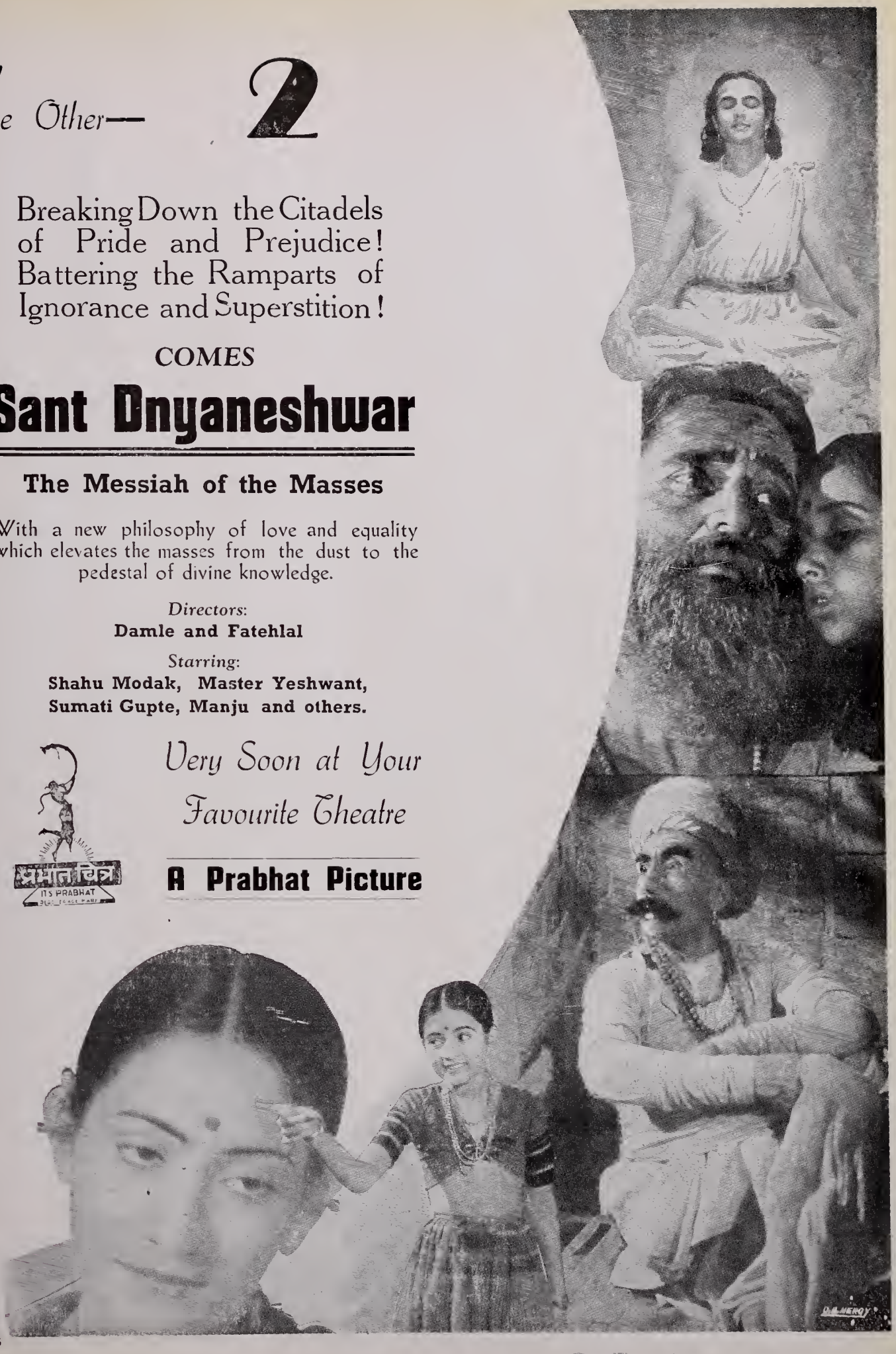
A Prabhat Picture



Tit Bits of My Tour

By : BABURAO PATEL

WITH MALICE TO NONE

Stepping on an outward bound steamer gives people a sudden realization of their own importance which they had never even suspected before while on the Indian soil.

One is tickled to observe well tailored Banias making early peace with their conscience and struggling with a beef steak under the delusion that the world doesn't watch them.

Some Ahmedabad Banias can vouchsafe that the Italian liners supply good steaks.

* * *

Some Parsis beat the Western people in their colour—complex. On board the ship they look at other Indians and wonder what country these people belong to. With dress suits and fox trots as their apologies, they soon learn to refuse their identification as Indians and either become Persians or Eurasians if the name happens to be Jim (Jamshedji having been jettisoned long before).

The way these Indian "Europeans" behave in the ship, makes one blush.

* * *

The white skinned Italian steward stands for a counterpart of a provincial governor or even a viceroy to the colour conscious Parsi ladies on board.

A couple of them even ate rotten mushrooms without a complaint, because the service steward resembled Sir Leslie Wilson, an ex-governor of Bombay.

* * *

Sea-sickness is a disease in which people vomit to eat and eat to vomit. It is a serious symptom to vomit on the deck, but people do so because it enlists more sympathy and even pity from all around. All are sea-sick, but the patients have different symptoms.

(1) Those who vomit due to the usual affliction;

(2) Those who eat too much (because they have to recover the steamer fare).

(3) Those who pinch the fruit (having never seen any before).

(4) Those who keep themselves well drunk (not having any one to stop them).

(5) Those that keep on gazing vacantly at the sky and water from a deck chair.

(6) Those that keep their eyes closed and open them only whilst eating.

(7) Those that keep on spooning with someone else's wife (knowing that the husband is in India).

(8) Those that look helplessly on and remember their own wives left at home.

(9) Those that change for breakfast, lunch, tea and dinner without any necessity or any one observing them.

(10) Those that promenade on the deck in bath towels along side teasing swimming costumes hanging from slender shoulders.

(11) Those that criticize others because they can't dance, sing or spoon or even dress well.

There are many other symptoms of this all embracing sickness. But let us postpone further diagnosis to another date.

* * *

In continental countries, tourists are looked upon as princes from India and given a special treatment by the taxi-drivers and others. Even housewives become gold diggers when a soft-looking Indian is about.

* * *

Berlin has no more night clubs. They are probably shifted to Bavaria where Hitler goes for his vacations.

* * *

Almost every third man in Germany grows the silly Hitler moustache. In return they get "Heil Hitler" from friends and a wink from dancing girls.

* * *

Most of the Americans visit the ruins of Pompeii, because a royal courtesan's bed chamber, is still not in ruins. Behind heavy padlocks, there are pictures which give a complete course in sexology. A Turkish doctor is reported to have offered 10,000 liras to be allowed to sleep in this chamber for a night. But the Italian Government refused the permission, perhaps because of the offer not being in foreign currency.

* * *

With the war on, a couple of Indians in Germany have suddenly got employment. They broadcast in Urdu, perhaps to help the Germans to invade India. One of them had once returned to India but could not earn a living in his own country and had to return to Berlin. He is now doing "patriotic", work for the Germans.

* * *

Between mountains and lakes half of Switzerland is taken. Half of the remaining half, is covered by cows and dairies. The rest of the land is monopolized by the tourists who readily offer to accommodate the dairy girls but—. Just want of space.

* * *

In Paris, men are better looking than women. So several males indulge in female pursuits. And you can't call them effiminate—they would want to duel with you.

* * *

Prostitution in London is legally prohibited. But in Bond street in the evenings full many a gem is found uncut. A tragic story of stones and stones.

Mr. Ahmed Bashir, B.A. This collegiate palmist correctly foretold our Editor's overseas trip four months in advance. After a triumphant tour all over India, he has again returned to Bombay and can be interviewed at Manekji Wadia Building, Esplanade Road.

OUR GUEST OF HONOUR

Mr. B. N. Sircar, Managing Director of New Theatres Ltd., recently visited Bombay and the entire film industry gave him a royal reception. Producers, Distributors and Exhibitors vied with one another to make his stay pleasant. But in the midst of all the rejoicings, the shy and modest aristocrat said, "Give our film girls a social status. Don't condemn them because some of them once belonged to another order of society." And as a serious earnest of his sincerity, he dined with several film girls at his table during the numerous functions held in his honour. The lead given by their chief should provide guidance to the N.T. technicians, and to all in the industry.

FIRST PRIZE
Rs.14,000
RUNNERS-UP
Rs.7,000
Rs. 21,000
MUST BE WON
EXTRA PRIZES
Handsome Wrist Watch for each All Correct and One Error solver
Special Bonus value Rs. 7 for each Two Error solver
Special Bonus value Rs. 3 for each Three Error solver
Merit Bonus for each Four Error solver

"COMMONSENSE CROSSWORD" No. 169

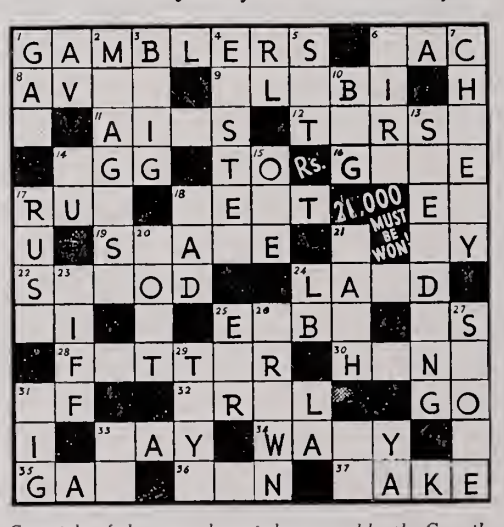
Rs. 21,000 *must be won* **in this Competition. Whether your solution is All Correct or has several errors makes no difference if it is the best received—you will get the First Prize ! Generous provision has been made for those who fail to score top honours, and even a four-error solver is assured of figuring in the prize-list. Rs. 7,000 will be divided among Runners-up, while the Extra Prizes include Handsome Wrist Watches and Merit Bonuses. There is one other reason why you should get busy at once on the Practice Square below. It is that the majority of the good things offered will go to those who study the Clues with care.**

CLUES ACROSS

1. Describes solvers of these puzzles who rely on mere guesswork
6. Few of us would refuse one of rupees
8. Assert
9. Plea of being elsewhere when an alleged offence or act was committed
11. Those of Hitler and certain notorious gangsters seem very similar
12. Concise
14. Hen lays it
16. To stare open-mouthed
17. Point scored at cricket
18. He is certainly an unfortunate man who hasn't one
19. Misers are seldom willing to this any of their hoardings
22. Remained standing
24. With what enchanting skill does the average woman this the man she is resolved to marry !
25. Recedes
28. Spell of healthy outdoor life tends to make a weakly person this
30. Indirect suggestion
32. By word of mouth
33. After working hard for it how satisfying it is to get one's this
34. When generous person realises he has been imposed on he usually becomes this
35. Great caution is usually needed when combating menacing this
36. The more glaring this is the more discomfort one is likely to suffer from it
37. While one is young the readier one is to this an opportunity of improving one's position

CLOSING DATE, FEBRUARY 16th.

N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of January 28th and February 4th.



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ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of January 28th and February 4th will be accepted.

CLUES DOWN

1. Busy doctor seldom has enough time at his disposal to be this
2. Jumbled spelling of *mangoes*
3. Sailing vessel
4. Christian festival
5. To be seated
6. Italian coin
7. Boy who is seldom this is not normal
10. Ask earnestly
13. Human zest for this usually decreases with age
15. Half of two
17. It usually impairs the efficiency of a skilled worker to do this
18. Sending him to school usually reforms spoilt boy who has tendency to be this
20. A good one helps to cheer up one's spirits when times are bad
21. Children should be taught to appreciate value of this at an early age
23. Slight quarrel
25. Poetic contraction of *ever*
26. Muscle
27. Most of us appreciate the comfort of a warm one in wintry weather
29. Playthings
31. It is usually wiser to ignore rather than quarrel with such a man when he's offensive

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Matadin Narnoly (Bhagalpur)

What do you think of the future of the Film Corporation of India?

After "Aulad" their recent social picture, I think the future is distinctly hopeful. What makes you doubt their honest efforts to produce popular pictures?

Is Leela Chitnis an Anglo-Indian girl? Is she married?

No, she is not Anglo-Indian. She is a Jewess and belongs to the Bene-Israel community. Yes, she is married and is a happy mother of four children.

Salahuddin (Lahore)

Coming out of the theatre after seeing "Admi" I missed something. Can you tell me what.

You left your heart behind...Next time when one of our so-called stunt pictures runs there, go and recover it.

Jagadish Prasad Saxena (Gangapur City)

"The following "suspicion" takes place in my mind: I have a healthy Hindu girl of 18, named R. K. in my neighbourhood. She wishes to join Prabhat. She is symmetrical in body with white complexion. She is all ready to perform every action except dancing."

What a beautiful suspicion. I shall pass it on to Mr. Shantaram of Prabhat. Let him be under it.

Sitaram Shrivastava (Cawnpore)

I have written a story called "Filmindia Walli". Where shall I send it for production?

Send it to Circo Productions. They have the star for it.

Hari K. Sharma (Jubbulpore)

Don't you think that almost all the male actors of Wadia Movietone need a hair cut?

Do you think so too?

T. Y. Munuswamy (Madras)

Why don't you print three colour photographs of good South Indian stars? Have you any objection?

None whatsoever. My complaint is against the producers in the South. They do not give enough chance to their stars to become popular in other parts of India, with the inevitable result that Tamil and Telugu pictures are seen only in the South. If the South Indian producers would only follow the lead given by the Bombay producers in establishing a market in the South for Hindusthani films, the market for South Indian films would be considerably extended...I am prepared to print three colour photos free of cost to help the South Indian film industry, provided the producers send me the necessary blocks of their stars.

R. S. Rajan (Waltair)

Some people think that any third rate foreign picture is better than the best Indian picture. What is your opinion about this?

This is a sickly form of snobbery in which some of our educated classes indulge. I have seen such fools seeing some of the most tiresome foreign pictures and praising them without any reason. You can't cure these incurables...Even a kick from the foreigner is a blessing to them. This is the skirt and colour complex which the fashionable youth of India is now-a-days developing.

Miss P. Satyavati (Rajamundry)

In which picture is Padma Devi seen at her best in acting?

Of her recent performances, I liked the one she gave in "Zamana."

N. V. Rajan (Mysore)

Is Pahari Sanyal a suitable person to act as Lord Buddha?

No! But I won't be surprised if he does someday. We find so many square pegs in round holes in our film industry. If Bibbo can act a sixteen-year old. Winayak can become a school boy and Surendra can become beau ideal what is to prevent Pahari from becoming "Lord Buddha"? He would at least be better than Yakub playing it.

On the screen, who is the best singer of India?

Saigal!

Amongst the following who acts best: Saigal, Motilal, Pahari Sanyal?

Motilal.

Shamlal Shrivastava (Nagpur)

Where is Renuka Devi after her brilliant performance in "Bhabi"?

She has gone back to her home and family. But like you I also miss her. Thousands would like to see her once again in another film. Will Renuka listen?

C. V. Kuppuswamy (Madras)

What is your opinion of Tamil films?

They are fast improving. What they now need is a larger market. It is up to the Tamil producers to get it.

S. R. Sowlay (Bangalore)

Is Motilal's wife a doctor at Delhi?

She is a doctor alright, but not at Delhi—at home. She has her hands full looking after our famous play boy.

N. V. Naidoo. P.O. Box No. 59, Stanger, (Natal, E. Africa)

"I am a member of the "Picture Show" Star Fan Club of London and I have many girl pen friends corresponding with me always. It is my great desire to have a girl pen friend of any nationality of about 16 or 20 years from Bombay."

I am giving your address to the girls and I am sure some of them will get in touch with you, if they realize that pen friendships are mighty useful in travels. Considering the age limitations given by you, I can only recommend two: Miss Sneha-Prabha Pradhan, the new star of "Civil Marriage" and Miss Vasantee the little big star of India.

H. H. Ladak (Dar-es-Salaam)

Why have most of our film companies entrusted the sole rights to foreign concerns for recording film songs? Can't they form a recording company thus enabling the Indian capital to remain in India?

The present state of affairs in this department is a matter of standing shame to several of our producers. In fact, there is no necessity of forming a new company for this. There is a national company called The National Gramaphone Co., Ltd., already existing and Prabhat is doing all its gramaphone recording with them...Isn't that a significant lead to the others?

Thomas Anthony (Bombay)

I want to know something about Sitara of Ranjit?

She is a good artiste, who has once won the Gohar Gold Medal for best performance. She did another nice role in "Achhut" the recent Ranjit success and you will see her in half-a-dozen future Ranjit pictures. She sings well, acts well and dances very well.

The first Indian picture I saw was "On The River" and since then I don't feel like seeing any foreign pictures. What shall I do?

That is a distinct gain to the Indian film industry. You really need not see any foreign pictures, because you will find their Indianized versions in our theatres, and sometimes, as in "On The River" you will see three foreign pictures rolled into one. Isn't that an economic entertainment? It needs brains to give new and original entertainment every time.

D. Madhava Rao (Mysore)

Will you kindly give me some information about K. A. Abbas—his job—married or not—etc?

Full name: Khwaja Ahmed Abbas—comes from Panipat—belongs to the family of Mahakavi Hali, the great Urdu poet—Educated at Aligarh—passed out as a lawyer (for no fault of his own)—but never practised—took up journalism (inspite of opposition)—works in "Bombay Chronicle" (and

Auction Sale

VALUABLE EXPLOITATION RIGHTS OF: TWO PICTURES ENTITLED "COMRADES" AND "BHOLE BHALE" PRODUCED BY SAGAR MOVIETONE CO. OF BOMBAY, FOR THE TERRITORIES OF NORTHERN INDIA

Under instructions from Messrs. Bhaishanker Kanga and Girdharlal, attorneys for Messrs. Sagar Movietone Co., and with the consent of Messrs. Kapurchand Ltd., and on account and at the risk of Messrs. Best Films Exchange of Chandni Chowk, Delhi, Lahore and Peshawar, Messrs. Bennett & Co., will on Tuesday, the 20th February 1940 at 4 p.m. (S.T.) sell by public auction at **their rooms, 120, Apollo Street, Fort,** the exploitation rights in respect of the two talkie films or pictures produced by the Sagar Movietone Co., entitled **"Comrades"** and **"Bhole Bhale"** for the territories of the Punjab, North Western Frontier Provinces, Delhi, States of Jammu and Kashmir, United Provinces and Native States within the said territories, generally known as the territories of Northern India (but exclusive of Sind and Baluchistan) subject to the terms and conditions embodied in an agreement entered into between the said Messrs. Best Films Exchange of the one part and Messrs. Sagar Movietone Co., of the 2nd part dated 15th September 1939.

For further particulars and conditions of sale apply to:—

Messrs. Bhaishanker, Kanga & Girdharlal,
Attorneys-at-Law,

Albert Bldg., Hornby Road, Fort, Bombay,
Or to the undersigned,

BENNETT & CO.,
Auctioneers.

no one knows why)—writes for "Filmindia," "Asia," "Illustrated Weekly" and several other papers (to prove that journalists are paid well)—reviews Indian pictures on the radio in Urdu (in the hope that people listen)— age suspected somewhere between 25 and 26—height between 5' 4" and 5' 6" (it varies with the shoes)—"school girl" complexion—general appearance very pleasant—behaviour, very modest—garrulous amongst friends, otherwise quiet—socialist in view and intolerant with friends in this respect—not married yet, but doesn't run down the marriage institution (a good future possibility)—does not like dogs and looks at children with suspicion—easily subdued by household servants but would not give way in a public debate—has turned his quarters into a caravansary and thinks that a good gesture of hospitality—trembles when a producer invites him (suspects affectionate overtures)—Vice-President of the Film Journalists' Association of India—author of "Outside India" a popular travel book—has travelled round the world—returned from Paris without experiencing the motif of this famous city—to put it in his own words 'a bad friend but a good enemy" (though we don't believe him)—international in outlook—national in politics (a Congressman)—always independent in views and writings (sometimes uncomfortably so) fond of seeing pictures—pays for his pictures and believes he has taught the theatre owner a lesson—and all this is only a bit of Abbas. I shall tell the rest someother time.

D. Putta Raj (Hassan)

What sort of power a person must have to join a film company?

If a female, intending to be a star, the voltage must be 440. For others 6 volts would keep the job, if by accident they got the job.

Miss Jayalaxmi (Mysore)

I am very anxious to become a star. I am tolerably beautiful and slightly tall. Do you think I shall get a chance to act with Motilal? How can I proceed with my ambition? Do you think, my college education will help me to get a job?

Yes, good education always helps. I don't know whether you will actually become a star but you can make a beginning by acting in small and appropriate roles. Write to some leading companies like Prabhat or Ranjit sending your photos in several angles and request them to give you a trial. As regards Motilal, several of the girls who have acted with him so far didn't utilize their splendid opportunities to make good. Somehow Motilal, with every new performance better than the previous one, seems to make the girls nervous. But

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Sangraj Desai (Bombay)

Don't you think that the humorous slant on film production in "Admi" refers to those Anglo-Indian actresses we find on the screen?

Yes, to some of them. For more intimate information, refer to Director Shantaram.

M. C. Ghivari (Belgaum)

Has Mr. Patel, the Editor, returned to India safely and alone from Hollywood? If not, whom has he brought with him? Any beauties?

Yes, beautiful memories of Oomph girls and nice friends I met. So I have not returned so much alone. Are you disappointed?

K. G. Degavkar (Belgaum)

Is Ram Marathe related to Anant Marathe?

Yes, they are brothers.

Where is Devika Rani who was once with Bombay Talkies?

Once? She is Bombay Talkies.

M. N. Tanna (Pretoria)

Is Miss Bibbo educated?

Oh, yes, very well in her own field.

Where is Padma Devi who acted in "Zamana"?

She is now in Calcutta working in "Hindusthan Hamara" a Film Corporation picture.

P. Lakshminarayan Reddy (Madras)

You have explained in detail the difficulty that confronts the stars in sending autographed photos to their fans. Do you mean, then, that if we send the necessary amount (Rs. 1-4) to the stars, they will oblige us by sending the photos?

Exactly. don't you think it is a fair exchange?

A. D. Gajjar (Rajkot)

Regarding the recent article by Mr. Baburao Pendharkar suggesting to cut down the present films to 8000 feet, why shouldn't he himself make a beginning? I think it would be a blessing to the industry. Don't you agree?

Agreed! But it will be rather risky for a single producer to take the initiative unless, all or at least several leading producers are prepared to follow suit. Mr. Pendharkar has given expression to his mind, but his suggestion must be acted upon by the Motion Picture Producers' Association.

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NOTES AND NEWS

Sircar Gets Royal Reception

During the month, producers, distributors and exhibitors all vied with one another in showering hospitality on Mr. B. N. Sircar the Managing Director of New Theatres Ltd., Calcutta, when he visited Bombay.

Lunches and dinners, where one met the same people again and again, took a week away from the life of every working journalist.

It all opened with the splendid lunch given by the Western India Theatres Ltd. And then came Sardar Chandulal Shah's tea party, Circo's lunch, Kapurchand's lunch and numerous other large and small functions.

But a quiet tea, all within a small family circle at Mr. Baburao Patel's home in Santa Cruz was perhaps the one which the shy and aristocratic Sircar seemed to enjoy most. For, there he spoke more than anywhere else.

Necessity of News Reels

Our worthy contemporary, "The Dipali" of Calcutta has given a commendable opinion in its issue of the 19th January on the all-important problem of introducing news reels and educational shorts in our entertainment programmes.

Supporting the enforcement of exhibition of news reels in our cinemas by a statutory process, "The Dipali" has recited several instances of how different foreign governments support this method of cultural education of their people.

While we are quite aware of the practical difficulties in the way of our producers, we feel with "The Dipali" that a beginning must be made somewhere.

To begin with the educational shorts is a more practical proposition than the news reels. Why not make a beginning with some biographical shorts of our national leaders?

They Want a New President!

Silently behind the scenes, there seems to be a general discontent among some of the leading artistes who are members of the Association of Film Artistes.

Most of these persons who are workers, though on the top grade, feel the injustice of the present state of things when they find that in their present president, they have an artiste, director, producer and employer all rolled into one.

For an institution of employed workers, this is rather a compromising position and we feel that the resentment felt by the members is justified.

They have however the right to elect a new president, someone of their own class, at the next election.

But in the meanwhile, many will appreciate if Mr. Sohrab Mody, the present president steps out by himself as an act of grace and concession to the other members, whom he condescendingly calls his comrades.

It will be a gesture worthy of the usual Mody traditions. Why should one be in a place where he is not wanted ?

England Wants Indian Pictures

"Unknown to many of us, India has for years been a flourishing centre of film production. It is probable that Indian films do not approach the Western product in polish or technical efficiency. Lack of finance prevents that" writes Malcolm Phillips in 'Picturegoer and Film Weekly' drawing his conclusions from a book on films supposed to have been written by some one in India.

"They are probably entirely different from anything we have ever seen before. I have to say "probably" because I have never seen an Indian film. Which is not my fault. I should greatly like to see one.

"Now that War is with us and our specialized cinemas have to get along without their previous gems from Soviet Russia. Czecho-Slovakia, Esthonia and other obscure corners of Europe, would it not be an idea for them to let us have a look at some of the films that India is making. "Whether they are good, bad or indifferent, they will at least be unusual. And showing them in this country may give a little much deserved encouragement to the men who make them."

Whenever it is the good fortune of Malcolm Phillips to see his first Indian picture, if the picture happens to be one of our first class, the old boy is going to get a rude shock to find that several Indian pictures are certainly better than the English productions and as good as the average Hollywood pictures. The standard of polish and technical efficiency in Indian pictures will open the eyes of several foreign critics.

It is for our producers to satisfy the thirst of critics like Malcolm Phillips and the earlier they do so the better for our industry.

New Air Conditioning!

Paralleling the general improvement in the industry the demand arose for some solution to the problems in the production and processing of films, and our studios were faced with the necessities of overcoming poor effects due to variations in temperature and humidity and that of dust even though this work was done indoors.

It is becoming increasingly apparent to the producers alive to the advantageous possibilities of air conditioning and refrigeration in their film studios. The Prabhat Film Co., which has recently completed its new building considered the installation of air conditioning throughout their building, and after careful consideration an installation was made for some of the more important rooms—Dark Room, Printing Room, etc.

In the installation for the Prabhat Film Co., Carrier equipment which has been used in the M.G.M. Studios and other leading studios in Hollywood has been installed in a room separate from the main building.

The whole installation has been designed and installed by the Carrier Air Conditioning Department of Volkart Brothers.

Bravo! Mehta!

Mr. V. R. Mehta of Royal Film Circuit really believes in surprising people. He has now gone out and completed his distribution arrangements for Northern India far in advance of the completion of the Circo pictures now under production. The first two pictures including "Laxmi" will now go to the B.B. Cine Corporation, Delhi with a minimum guarantee of Rs. 45,000/- each.

MOHAN PICTURES'

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That will prove money - makers for you. That will provide highest entertainment for every spectator.

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First Comedy-Stunt Thriller

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Starring:

AMIR KARNATAKI (Radio), Miss LILY, ANILKUMAR, KHALIL, JANIBABOO, ATAMAHOMED, S. ALAM, S. GULAB, RAFIK and ANSARI.

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Picture full of Magic, Illusions, Love, Romance and Thrills

JADU-I-KANGAN

Directed by:
NANUBHOY VAKIL

STARRING:

SHIRAZ, SAROJINI, INDURANI, Bacha, Jaydev, Gadagkar, Khalilkhan, Garibshah, Sadik, Jethalal & others.

JAGAT MOHINI

Direction:
CHUNILAL PAREKH

STARRING:

Master VITHAL, KOKILA, KAMAL, KRISHNAKUMARI, AMRATLAL, Nawaz Sadik and others.

VOLUNTEER

DIRECTED BY: **K. AMARNATH**

STARRING:

Miss YASMIN, NAZIR, RAJKUMARI, S.NAZIR,

★

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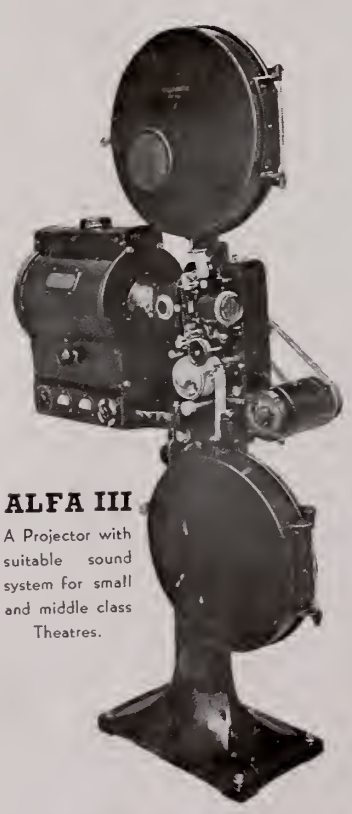

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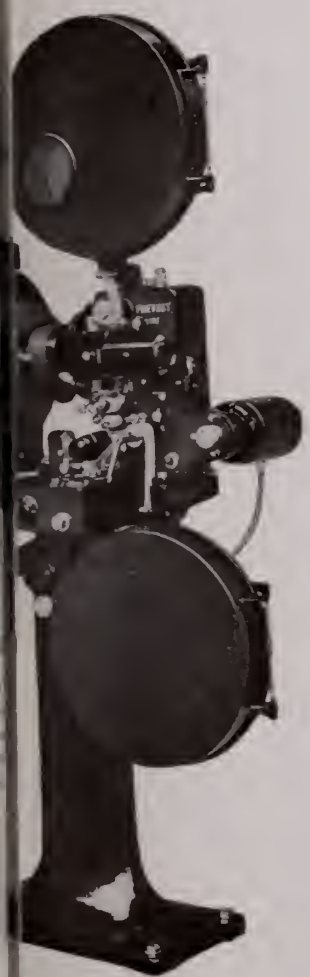

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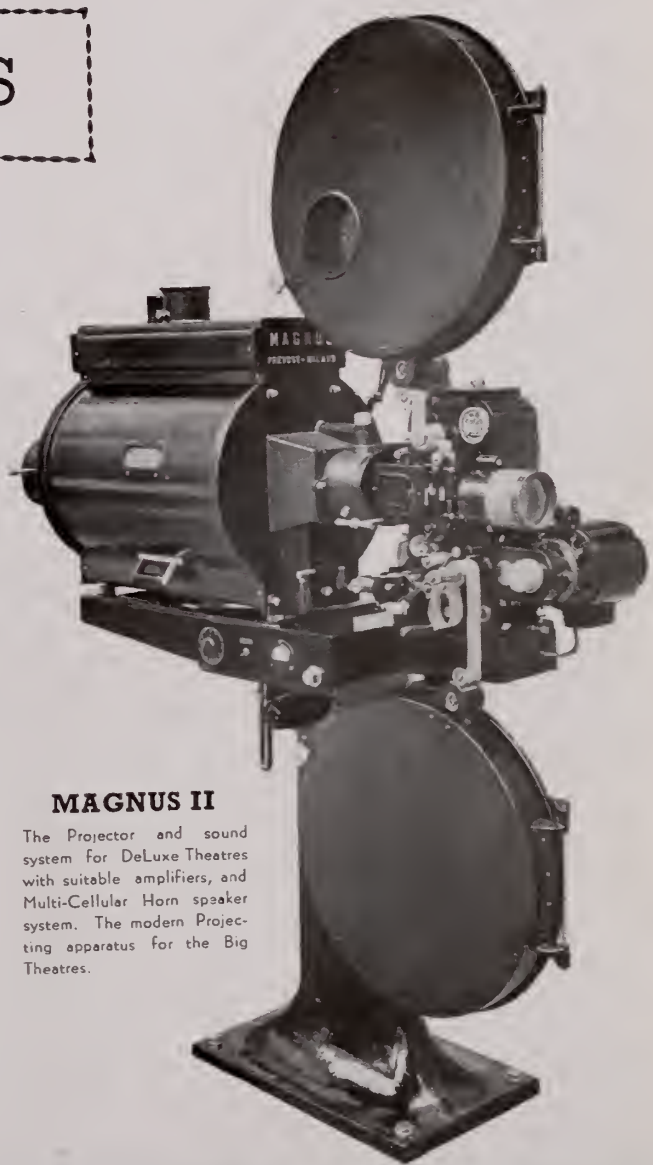

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COMMUNALISTS, KEEP OUT!

Menace Of Communalism Raises Its Ugly Head In Indian Studios.

By K. AHMAD ABBAS

I have been invited to join a group of Hindu directors and technicians, formed with the avowed object of counteracting the communalist activities of certain Muslim directors and technicians. I am tempted to join the Hindu group because, in this instance, they have been provoked into taking this defensive position by the undesirable attitude taken by some who call themselves Muslims. Thus, perhaps, I may be able to expiate for the sins of my co-religionists.

DO TWO WRONGS MAKE ONE RIGHT?

But, tempted as I am, I am not joining the Hindu group. Two wrongs do not make a right. And Hindu communalism is by no means an antidote of Muslim communalism. Indeed. both thrive on each other.

Moreover, I feel that the communalism as manifested by the above-mentioned Muslim group is only one aspect of the hydraheaded monster that threatens the Indian film industry. Communalism, Sectarianism. Provincialism. Favouritism—I regard them all as equally pernicious. They all arise from a narrow outlook and stunted imagination. They are all different symptoms of the same disease but, owing to the acute political tension in our country, when anything takes a communal turn it becomes far more dangerous. Then is the time to take drastic action, even if it means the amputation of the diseased limb.

In this unfortunate land of ours where even plain water bears religious labels (*Hindu pani! Muslim pani!*), communalism is nothing very rare. Thanks to the third party (like the monkey in the fable) always holding the scales even, seats in councils and municipalities, jobs from civil service to those of clerks and peons, educational institutions, newspapers—in short, everything sooner or later assumes a communal character.

In this Sahara of communalism the only oasis was the film industry. The studios suffered from many other diseases but they were at least free from the virus of communalism.

A MUSLIM AS "KRISHNA"!

I cannot forget the words uttered by Khalil, a veteran among actors, at the Motion Picture Congress. Addressing Dada Phalke, he recalled how he, a Muslim, had been given the role of Krishna in dozens of films. In spite of the opposition from the orthodox element, Dada Phalke continued to cast a Muslim youth in the roles of Hindu gods. Art knows no barriers of caste or creed. And, looking through the pages of the history of the Indian film industry, you will come across numerous such instances. It was a Jewish producer who revived the glory of "Nur Jehan," a Hindu who dramatized the romance of the Taj Mahal in "Shiraz," a Muslim who produced "Chandra Rao More" and a Parsi who produced "Vaman Avatar." And even if some of these films were bad, I believe that they did bring the people of this vast country nearer in their understanding of one another's culture and traditions.

Not only Art but Commerce, too, decreed that communalism should be kept out of the studios. Parsi and Hindu producers did not hesitate to employ Muslim artistes if they could exploit their star-value to make a few lakhs. Similarly, Muslim directors (such as there have been) and artistes built their reputations with the help of their non-Muslim colleagues. There was never any question of putting communal labels on persons working in the studios. Yusuf Mulji was a *good* Cameraman, not a *Muslim* Cameraman; Syed Fatehlal was a good Art Director, not a *Muslim* Art Director; Nawab was a good actor, not a *Muslim* actor. At the same time no one worried if Chandulal Shah was a Jain: Sabita Devi a Christian; Leela Chitnis a Bene-Israelite; Ezra Mir a Jew. They all belonged to the same community—the community of artists. Their religious beliefs were a matter between them and their God.

HINDU CAMERA! MUSLIM MICROPHONE!!

And now suddenly we seem to have become conscious of each others' denominational affiliations. Baburao Patel is a *Hindu* journalist, Ahmad Abbas a *Muslim* journalist: Shantaram is a *Hindu* producer; Fazalbhoy is a *Muslim* producer; Kardar is a *Muslim* director; Nitin Bose is a *Hindu* director; Kumar is a *Muslim* actor, Prithviraj a *Hindu* actor; Kananbala is a *Hindu* actress, Khurshid a *Muslim* actress! Why? Why this communal differentiation? I ask. And where is it going to lead us? I won't be surprised if we do reach the ridiculous stage where we would be telling one another "This is a Hindu Camera. That is a Muslim Microphone"!

STRAWS IN THE WIND

For the last two years I have been noticing little straws in the wind.

Over a year ago, I remember, a certain Muslim director was kind enough to invite me to tea. I was quite flattered by the invitation. At the party, I was introduced to two other Muslim directors, a Muslim music director, a Muslim actor and a Muslim Scenario-writer.

In the course of the conversation, someone subtly dropped a hint. "There are so few Muslims in the film industry."

Another took up the theme. "Yes. And not a single Muslim producer."

"And the journalists are also all Hindus—except, of course, our friend, Mr. Abbas."

Then I knew the game. I was to be the mouth-piece of this Muslim League of the films—the Muslim journalist to boost the Muslim directors, Muslim actors, Muslim actresses! But they ought to have known that the man who never joined Mr. Jinnah's Muslim League would never join their Muslim League, too.

Mr. Ram Bagai the well known Hollywood Indian, is now in India to make some films here on behalf of some American producers. Mr. Bagai is a graduate of the Stanford University and M A. (Cinematography) of the South California University and has worked with eminent directors like William Dieterlie and George Stevens.

I owe them no malice for having mistaken me for a communalist. But I just related the incident to indicate how quietly the devil of communalism walks in.

THE EVIL SHADOW

The above incident had a sequel a few weeks ago when a group of Hindu directors, technicians and artistes approached my friend, Baburao Patel, to join their group which was to counteract the communalist activities of the Muslim group. To which he replied, "I am sorry I cannot help you. There is only one man who would support you—Abbas."

I take that as a great compliment and I can return it by saying that whenever the Muslim workers in the studios have any legitimate grievances, they will not find a better supporter for their cause than Baburao Patel.

But neither of us is going to countenance the formation of communal groups in the studios. And we will fight like hell to keep the film industry free from the insidious communalism which is slowly spreading its evil shadow over the studios.

THE FAITHLESS "FAITHFUL"

It is difficult to apportion blame in such matters. But one incident which has come to my ears is symptomatic of the situation. It appears that a certain Muslim Director of a studio (that is owned by two partners—a Hindu and a Muslim) actually delivered a speech to a gathering of his Muslim colleagues in the studio and told them, in eloquent terms reminiscent of a Muslim League meeting, that soon they hoped to rid the studio of all-non-Muslims, including the Hindu partner.

This is the limit. No such fanaticism can be allowed in a studio, which, as a centre of art and industry, has to be conducted regardless of any sectarian considerations. No man who preaches such petty, narrow-minded ideas has any right to step into a studio. And if he persists in such beliefs he cannot but bring discord and unhappiness wherever he works.

EXCUSE FOR INCOMPETENCE

My study of the general political situation in the country has taught me one thing about communalists; that quite often *they are not even communalists.* A genuine "communalist" is he who is imbued with a desire to help his own community; he is misguided but he is not selfish. The common variety of communalist, however, finds in religion and communal sentiments an excuse for his incompetence, a cloak for his selfish pursuits. "Won't you help me to get a job in a studio? *I am a Muslim.*" As soon as I hear that, I know the man has no real merit. If he had, he would come and say, "Won't you help me to get a job in a studio? *I am a good actor.*"

Any director who expects special privileges *because* he is a Muslim or a Hindu or a Parsi is a bad director; any technician who wants a job on the strength of his communal label perhaps does not know the difference between a 'boom' and a 'dolly.'

Often communalism is also a convenient cloak for cliquishness and party politics. If you want to have half a dozen 'lackeys' dancing attendance upon you, saying "Yes, Sir" to everything you say, the best thing to do is to start talking in communal terms. All the half-educated unemployed youths of your community will soon be hovering round you, boosting you and basking in your reflected glory. If you are a director, they would go about saying you are a bigger director than Dieterle. In turn they would become technicians, artistes, assistants, writers—in each case talking of communal solidarity to make up for their own intellectual bankruptcy and incompetence. "Patriotism is the last refuge of a scoundrel." And communalism is the first apology for the existence of charlatans and hypocrites. Beware of the man who talks to you in terms of "We Muslims" or "We Hindus." It is ten to one he does not know his own job, be he a director or a cooly.

FANATICISM IN FILMS

So much for the persons. But of late we have seen the emergence of *communalist pictures* also. These are to be distinguished from the genuinely historical, mythological or biographical films. "Tukaram" was not a communal picture though it glorified a Hindu saint and "Pukar" is not a Communalist picture though it glorifies a Muslim King. The communal character of pictures is not implicit in their subject matter but is revealed in their presentation, treatment and dialogues. Two recent examples are "Ghazi Salahuddin" and "Bhagwa Zenda." The one

(*Con. on Page 33*)

Shobhana Samarth, as Shushila in "Mud" a Hindustan Cinetone social picture now running at Pathe in Bombay.

The Best Picture of 1939?

Film Journalists' Association of India Prepares For A Country-Wide Blind Ballot.

Producers anxious for the decision

Who Will Win The Blue Riband of The Indian Film World?

The vital question of the month is which picture will win the Film Journalists' Award as the best picture of 1939. Over half-a-dozen producers are anxiously awaiting the all-important decision of the Film Journalists' Association of India, as unlike the gold medals awarded by private institutions, the Journalists' Award is now recognized as the Blue Riband of the Indian film world.

The position is all the more intriguing because the decision will be arrived at by a blind ballot amongst the members who are scattered all over India and represent a large number of film magazines and daily papers.

A modest estimate of the number of readers represented by the total membership of the Association is over six millions who are provided regular guidance in their film fare by the criticisms of these writers.

Last year, the award was given to "Adhikar" a New Theatres production, irrespective of the fact that the picture did not draw well at the box-offices.

In keeping with the motto of the Association, "Pen For Progressive Pictures", the box-office value of the pictures is not at all taken into consideration.

The Award is given on the relative merits of the pictures with particular regard to the following considerations:—

1. Correct reproduction and interpretation of Indian life and culture;

2. A healthy and progressive outlook on social problems;

3. Proper direction and technical excellence;

4. Histrionic performances of the chief artistes as seen in the pictures;

5. Story, Scenario and Dialogues.

Only Hindustani pictures or films having Hindusthani versions are eligible for consideration of the Award.

Nearly 78 pictures will be judged this year. Prominent among them are: Achhut, Admi, As You Please, Bari Didi, Dushman, Kahan Hai Manzil Teri, Pukar, Sant Tulsidas, Kangan, Mother India, The Only Way and Sadhona.

Some of these pictures have been huge box-office successes of the year, but that will not be a criterion of their merit for the Award.

Two reasons to see "India Today" a Ranjit picture.

The voting is expected to be very keen and close as journalists always revel in maintaining their own individualism, and would refuse to be influenced even by the opinions of their own comrades.

It will be impossible to guess which picture will win the Award at this stage.

Communalists Keep Out!

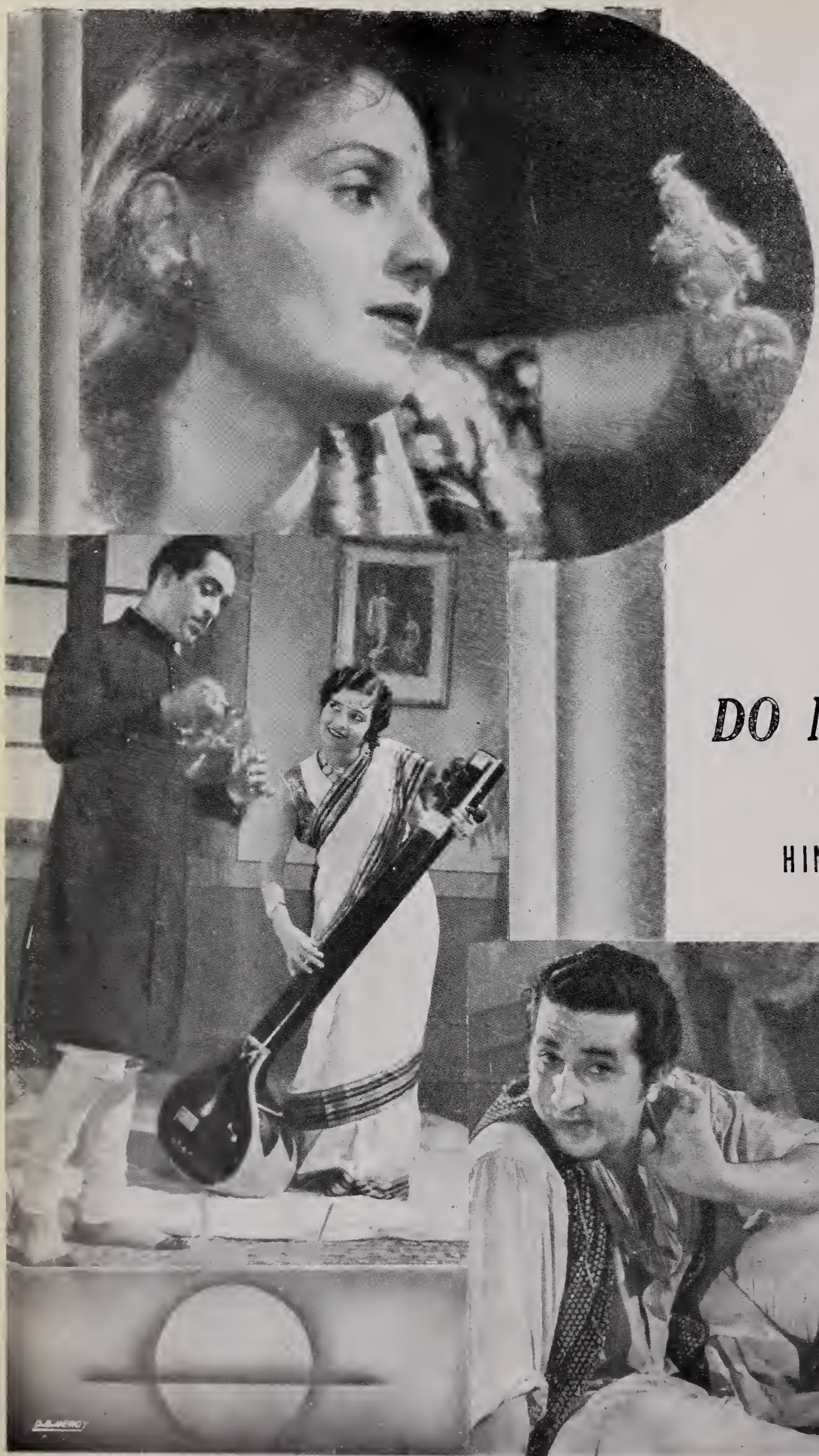
(*Con. from Page* 32)

gives an unnecessarily fanatical touch to the life of a great humanitarian; while the other sharpens the edge of present day communal conflict by unearthing the old conflict between the Marathas and the Moghuls. The drama, in either case, is played on a highly fanatical—almost hysterical—plane. There's a lot of talk about Muslim blood in the one and Maratha blood in the other—as if, when you come down to a clinical examination, either of them would be superior to other bloods! In the present tense situation in our country when the least spark is enough to kindle the fire of communalism, such pictures are dangerous. The cinema is a double-edged weapon. While on the one hand it can be used to spread the ideals of peace and harmony, it can also sow the seeds of discord, hatred and communal bitterness.

PRODUCERS' RESPONSIBILITY

It is possible that, in their anxiety to produce a 'popular' subject in a 'popular' manner with the sole intention of making money, the producers do not realize the dangers inherent in such pictures. But those who wield such a mighty instrument for moulding public opinion cannot escape censure. Do they realize that, perhaps unwittingly, their pictures are strengthening the foundations of communalism in India?

In picture themes or in studio personnel, among artistes, technicians, directors or extras, let us resolve that we shall not allow the poisonous influence of communalism to creep in. If once it does get a foothold in our studios they would be turned into miniature Muslim Leagues, Hindu Sabhas and Parsi panchayats. Then good-bye to all our dreams of "progressive pictures" and of developing the Cinema as a means for securing national advancement and social justice.



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Starring :

SHOBHANA SAMARTH

India's Glamour Girl No. 1

Jayant, Nazir, K. N. Singh, Madhvi, Shanta Dutt, Majid, Keki Bawa, Bibi, Baby Shushila etc.

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IS GRAND PICTURE

CROWDED HOUSES

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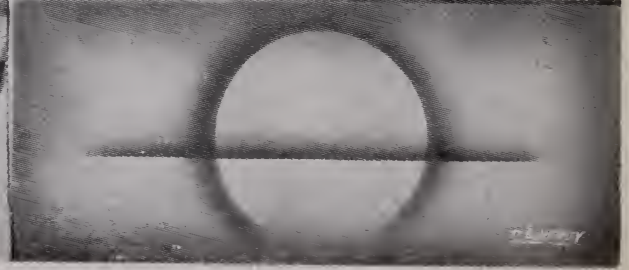

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● BARODA ● LAHORE *etc., etc.*

Indian Films & Stars on the Air

K. Ahmad Abbas, Vice-President of the Film Journalists' Association of India and Personalities of 1939 In a World Broadcast.

All India Radio's Admirable Effort To Make People More Film Minded.

Mr. Jugal Kishore Mehra, the ever smiling, ever obliging, ever courteous Director of the Bombay Station of the A.I.R.

The Indian film industry is certainly attracting the utmost attention since it celebrated its Silver Jubilee last year.

The ever watchful Director of the Bombay Station of the All India Radio, Mr. J. K. Mehra, in his anxiety to give his millions of listeners all over the country, a popular fare for their evening entertainment, arranged a highly interesting programme, "1939 In Indian Films" in which some of the most prominent personalities of the Indian film world took part.

It must have taken the Director some time assembling all the important people in the industry, knowing the tremendous difficulty of getting these people to recognize the importance of such a broadcast.

Just Lack of Horse-Sense!

The programme, though excellent, could have become more so, had some more producers co-operated with the A.I.R. by sending their stars. It is significant that while the Prabhat Film Company, with a sincerity and promptitude characteristic of all their activities, sent Shahu Modak and Shanta Hublikar all the way from Poona incuring transportation expenses to make the programme a success, some of the other producers in the city could not show even a casual politeness to answer telephone calls requesting their co-operation. No wonder, Prabhat still leads. It is high time that some of the other companies who seek to compete with Prabhat should emulate their example in at least the maintenance of professional politeness.

After all a programme like this must directly benefit the producers by bringing more people to their box-office. Even in self-interest these producers who were foolish enough to keep away, should have realized the importance of a world-wide radio broadcast.

And inspite of all this, the fact that the programme became a success, proves the indefatigable efforts put in by Mr. J. K. Menra and Mr. K. A. Abbas who produced the programme and gave a running commentary. We congratulate both the gentlemen.

Some of the items in the broadcast were certainly interesting. Here is what some of them said:

DADA PHALKE: " 'Life of Christ' the first foreign film I saw in 1911, helped me to visualize the possibility of seeing Lord Krishna in a similar role in an Indian film. And there was born the first Indian film in my mind——".

BABURAO PATEL: "The foreign producers promised me not to produce any more anti-Indian films. The future will prove whether the Western people keep their promise. This promise was further underlined by an assurance by Lord Zetland. the Secretary of State for India, and the officials of the U.S. Government."

DURGA KHOTE: "Every role, I played, had a higher purpose in it and I liked everyone of them for one reason or other."

KRISHNA GOPAL: "We have advanced. Photographers, nowadays, give psychological work and the camera shares the mood of the players."

VASANTEE: "Would I like to grow up? Well, I believe I have no choice."

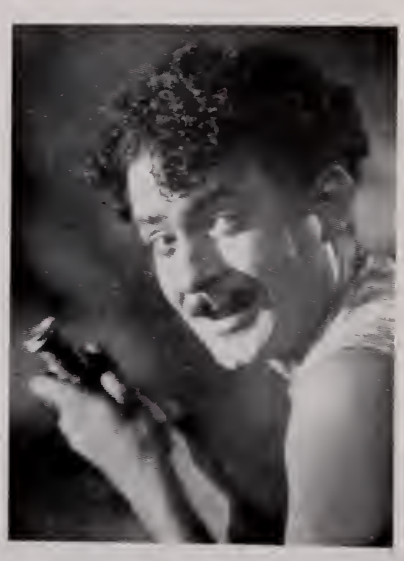
SHAHU MODAK: "Even after I finished my work in "Admi" I could not forget the life of P.C. 255. The policeman lingered with me inspite of my present role of a saint."

SHANTA HUBLIKAR: "Yes, good directors can certainly make the stars. But, don't you think, the artiste must also have something in her? The director cannot put life into a stone."

MOTILAL: "In "It's True" I was a Brahmin. In "Achhut" I am an untouchable. But the design underlining both the characters is the same—humanity."

CHANDRAMOHAN: "If they made me an Emperor of India, I would not allow producers to be directors, nor directors to be actors. Very often, we find a single man doing all these things."

Numerous other artistes took part in the broadcast and to all these, the industry owes a debt of gratitude. They have helped to make the people more film-minded.



"Perhaps the best performance of his career" said the critics when they saw Nazir in "Mud" a Hindusthan Cinetone social picture.

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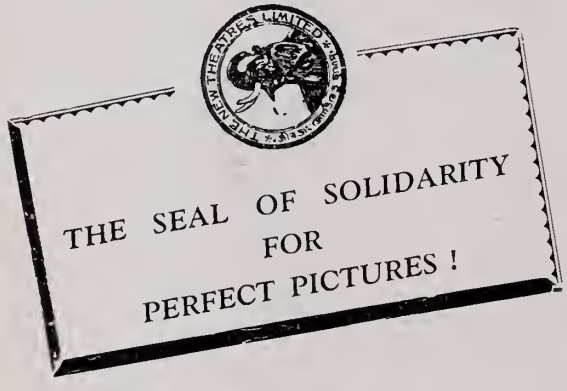

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KANAN BALA with NAJAM, NEMO, JAGDI B. KAPUR and KALAVATI

Directed by :

● **Sjt. HEM CHUNDER**

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● Music :
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● Photography :
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Creator of **"BARI-DIDI"** will give you a hilarious social picture with progressive theme!...

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Starring: Molina, Nawab, Pahari Sanyal

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"ZINDAGI"

tographed and Directed by :
Kumar P. C. BARUA

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Music :
. PUNKAJ MULLICK

Starring : The Inimitable Pair of the Screen
SAIGAL & JAMUNA
with **Pahari Sanyal, Nemo** *and others*

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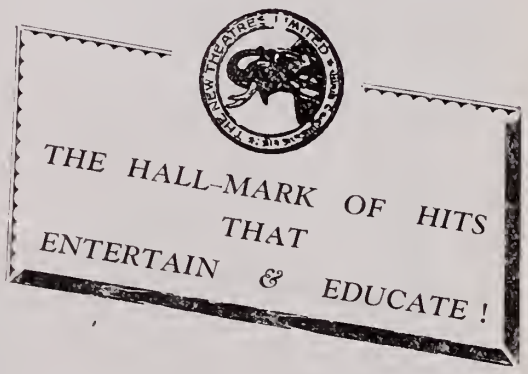
Don't fail to see this great Social Document of LIFE!



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uching Story of a Woman's Sacrifice and a Man's Love!

Direction: **. R. DASS** *Music:* **● K. C. DEY**

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Starring : MOLINA, SHRILEKHA, PUNKAJ MULLICK, MANJU MITRA, MUZAMIL and K. C. DEY Etc.

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NEXT BEST

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Starring:
KANAN BALA

Direction and Photography :
★ NITIN BOSE

The marvellous movie-maker, the Man who gave you *"Chandidas"*, *"Dhup-Chhaon"*, *"President"* & *"Dushman"*, **prepares to give you, the ambitious creation of his Life!**

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MADRAS

How Shantaram Directed 'ADMI'

A story in snaps by the

FILMINDIA

Photographer.

"Admi" Prabhat's sensational social picture which has surprised the cities all over the country, is a personal triumph of Mr. Shantaram its director. For the first time, we are privileged, to publish the exclusive photos of the great director in action, taken without his knowledge.

Look at this wild abandon with which he tells Shanta Hublikar to give her dance. If you have liked the dance in "Admi," you know now who pulled the strings.

Shantaram himself did the famous "Tea Cup" dance before Ramchandra Marathe ever knew anything about it. You can trust Shantaram with cups, seeing his elegance in balancing them.

"This is how I want it" he seems to say and till he gets it, he won't be satisfied. Here is a man who has made a virtue of his obstinacy—a quality which close friends know to their bitter annoyance —sometimes.

"No, no, there is a patch in your make-up, which the camera lens will never exeuse. I'll touch it up". His love of detail makes Shantaram the great director that he is.

"Somewhere between doubt and suspicion," Shantaram shows Shahu Modak, the role of a love-stricken policeman... To both, the director and the actor, the role was new and strange and yet they gave us a lovable policeman—a quantity too rare in life.

ROUND The TOWN

GHAZI SALAHUDDIN

Producers: Supreme Pictures—Story, Scenario and Direction: I. A. Hafisjee—Dialogues: Hakim Ahmad Shujja—Photography: Kukde—Recording: Arora—Music: Khemchand Prakash—Cast: Ratan Bai, Gulam Mahomed, Mazhar, Lalita Devi, Md. Ishaq, Yakoob, Ishwarlal, W. M. Khan, Bhupatrai—Released at Imperial Cinema—Date of release: 7th January 1940.

A glance at Syed Ameer Ali's famous book "Short History of the Saracens" confirms what precious material the story writer of this photoplay has left unexploited. In the history of Islam, Ghazi Salahuddin is one of the rare personalities surrounded by halo and glory. His epic battles with the Crusaders have inspired great writers to wax eloquent on the numerous royal virtues of Salahuddin and his exploits have today become legends of chivalry.

And yet the story writer of this photoplay could not find enough material to immortalize Salahuddin on the screen. What a pity that this glorious chapter from Islamic history has been turned into a shameless cockpit of stinking communalism and the traditional valour of Salahuddin has been traded in for base fanaticism.

With every hundred feet of the film rolling, one hears bragging claims for the "Islamic blood in human veins," "its inherent and imaginative obligations," "its terrific speed and rush," "its power to go through any opposition," till one gets sick of the picture and its design.

Glorious Islam, as I understand it and know it, never did indulge in such cheap bravado. It always displayed the dignity of faith, the silence of strength and the modesty of conviction.

The Story Writer To Blame!

That an educated man like Hafisjee should lend his intelligence to misrepresent the resplendent traditions of Islamic faith is a matter that needs closer investigation.

The tremendous power of the screen has been misused by the producers to make Islam look cheap in the eyes of the world. And this action amounts to a heinous crime, when a glorious opportunity to clear the prevalent misunderstandings and translate in pictorial terms the immortal message of love and tolerance given by the Prophet Mahomed, has been dissipated and misused to propagate the communal hatred which is mainly responsible for forging the present day shackles of our bondage.

This picture is therefore definitely not a contribution to the film industry nor a compliment to our nation.

It Never Happened

The story begins with the third Crusade, when Richard the Lion-Hearted has come to fight the Muslims in the holy land of Jerusalem. Most of the time, the long footage of the film is utilized in sending peace envoys to and fro between Salahuddin and Richard, and minor side incidents are unnecessarily enlarged and given prominence. Leaving the title role alone, Rihana a small fry in the whole game takes up the screen for a long time making the historically glorious personality of Salahuddin a mere pawn in the game to give Rihana the prominence that the director wanted to give.

Was Salahuddin, the noble champion of Islam, born to give Rihana, the poster publicity of an Indian film producer? Someone responsible must answer this question.

The picture has no pretence of a plot. The dialogues smell of communal bias and they are flung about with a meaning vengeance, thereby destroying the emotional harmony of the spectators.

Ratan Comes Back

Forgetting for a moment the faulty design of the picture, one finds a couple of good songs sung by Ratan Bai. This brave girl gives us a welcome glimpse of her now almost forgotten brilliant performance in "Yahudi-Ki-Ladki." For a time she looked like the old Ratan whom the fans once hailed as their new favourite. With an almost perfect diction of Urdu, Ratan puts life into the screen, whenever she makes an appearance.

Gulam Mahomed was wrongly cast as the immortal Salahuddin. And yet with very little scope given to him and with numerous handicaps, this old stager puts in a valiant effort to do his best.

The most pathetic and ridiculous figure was that of Mazhar Khan, who as Richard the Lion-hearted was even made to laugh like a Prakash hero under the moral support of the Alsatian dog.

The lion-hearted Richard whom the entire Christian world thought to be a symbol of heroism, is turned into a sickling who shivers with fever.

The only good performance, without of course any necessity, was

Shahu Modak in the title role of "Saint Dnyaneshwar" a Prabhat picture.

given by Ishwarlal in the subsidiary role of Nooruddin.

Very Apologetic

This picture, which had a chance of becoming a vivid portrayal of the glorious deeds of one of the most dynamic personalities in history, has become an apologetic misrepresentation of the best traditions of Islam and its immortal hero. Thanks to I. A. Hafisjee and his producers!

THE WILL

Producers: Minerva Movietone—Screenplay and Direction: K. M. Multani—Dialogues and Songs: Abdul Baqi—Music: Khan Mastana —Photography: S. D. Patil—Audiography: K. S. Dotiwala—Cast: Sheela, Gajanan Jagirdar, Tarapore, Sunalini, Abbas etc.—Released at: New West End, Bombay—Date of Release: 19th January 1940.

From "Pukar" to "The Will" is a big fall for the Minerva Movietone. "The Will" seems to have been shot on the death bed of Art, as so little we find of it in the picture.

It is hardly a picture worth the attention of "Filmindia," but as the producers have widely advertised the picture, it becomes obligatory on us to review the same, so that our readers are not misguided by the entirely undeserved boost given to the picture.

K. M. Multani's previous effort at direction was "Vasantee" another Minerva picture which also failed to draw well. This time he seems to have become more vindictive and has gone out and written the screen play also.

We don't dispute his right to write or direct but we certainly question his presumption in foisting his efforts on a long suffering public.

Coming to the story, we find Lala Kishorilal, a wealthy and evidently idle man of years, is "on his death bed with high blood pressure" (according to the booklet). He is expected to die any minute, but instead he suddenly goes out for a long 75 mile-drive and being in a high powered car, the angel of death who had hovered over him in the house, can no longer chase him.

The high powered car has also a certain thinking ability and it runs short of petrol, enabling Kishorilal to rest under a tree in a jungle till morning to meet a bevy of young girls, with his blood now at the lowest pressure.

Incidentally, doctors should note this new method of curing high blood-pressure.

Rani with her companions has come there, not to meet Kishorilal but to get some water in a jungle and sing and dance while doing so. The water pots are also small enough not to interfere with the dancing.

Obviously, there is a village 75 miles from Bombay, which has no well of its own and its "beautiful" girls have to go into thick jungles for water. The fact that the villagers had not previously seen a motor car must not be taken too seriously.

"Accidental" Meeting

But the story must go on and Rani and her crowd meet Kishorilal, though both didn't expect it to happen. Both the sides are naturally surprised and in consequence they indulge in some socialist talk which gives us the impression that Rani hates the rich people of the city.

Kishorilal soon becomes the "motor driver" of his own car and proves his socialist tendencies by offering to drive the girls to the well. But the car is pushed, because of shortage of petrol, to the tune of a song. We are sure that Multani thinks this scene intellectually masterful to find a car being pushed by so much "mare power" instead of the usual horse-power.

Very soon Kishorilal becomes the "father" of Rani and comes and stays in her village as a motor driver, while his motor driver acts as the wealthy employer in his stead.

This is of course done to make the plot intriguing and humorous. That all this fails to do so does not strike the writer-director. He is satisfied with his own intention.

Bhabi on the Scene

Very soon both Kishorilal and Rani now father and daughter by mutual adoption return to the city and to Kishorilal's home. Kishori-

44 Photo taken on the occasion of His Highness Yuvaraj of Mysore's visit to the Ranjit Studios.

lal is still playing the driver. Now Bhabi (Kishorilal's brother's widow) takes a hand at the game started by Multani, and through her greed for his wealth makes the scenes lively. She is expecting Kishorilal to die, so that her own son Hari may inherit the fortune.

But now Rani had come into the way and a lot of plotting goes waste in trying to kill the old man. In the meanwhile Rani finds out who Kishorilal really is and feels outraged because of her newly acquired parentage. But her week-old socialist ideas now give place to new plutocratic ones and she starts behaving in a strange way. The little villain Hari makes his entrance here to strike a contrast with the hero who comes in a hundred feet later. His name is Suresh and he comes in lecturing on the theme of freedom and village uplift.

Rani, of course, goes for him straight as all heroines in the world have hitherto gone.

In the meanwhile, Kishorilal has had another attack of blood-pressure. which suddenly cures with the appearance of Rani on the scene and the disappearance of Bhabi. All the money naturally goes to Rani, because she doesn't want it. She of course gives it away for national purposes to earn an applause from the audience.

Production and Performances

Gajanan Jagirdar as the wealthy landlord, Kishorilal, gives a very good performance. His diction of Urdu is faultless. If Sohrab Mody had emulated this man's diction in "Pukar," his role would have become more effective.

Sunalini and Sheela have done their bits pretty well. Photography and recording hardly need any mention. They maintain the usual Minerva standard. Direction is poor. The music is inappropriate. The dialogues which were overcrowded with proverbs and idioms seemed to be the easiest job ever done. One could read them all in any book sold on street corners and it is not necessary to see "The Will" for them.

In fine, remember that seventy other pictures are produced every year to employ your entertainment time and "Pukar" is one of them.

JAWANI-KI-REET

Producers: New Theatres Ltd.—Story: Ranjit Sen—Adaptation and Dialogues: B. Chatterjee—Songs: Arzu Lucknowi—Direction: Hem Chunder—Music: R. C. Boral—Photography: Yusuf Mulji—Audiography: Bani Dutt—Cast: Kanan Bala, Najam, Nemo, Jagdish, Bikram Kapoor etc.—Released at: Krishna Cinema—Date of Release: 7th January 1940.

This latest film from New Theatres is quite entertaining, altogether inconsequential and provides a good vehicle for the glamour and sex-appeal of Kanan Bala

Baburao Patel with another Hollywood charmer in Warner studios.

which has been exploited fully in this picture.

The film, viewed as entertainment, opens on a rather distressingly slow tempo. We see a repentant old father, a millionaire, (Nemo) regretting his hasty action in turning his art-minded son, Dilip (Najmul Husain) out of the house. Later, on the advice of a friend (Jagadish) he adopts the daughter of a poor family and brings her up in lap of luxury. The girl, Anita, grows up into Kanan Bala—vivacious, gay, irresponsible, headstrong, whose life is one long sweet song without a discordant note. Obviously she is such a spoilt child that even when she learns she is an adopted daughter, she does not show any anxiety to find out her real parents. Light-heartedly she goes to Ranchi, accompanied by a trainful of luggage. On the way whom should she meet? Dilip, of course, the long-lost heir now living his own life as a musician! There is an amusing scene in the train and more scenes to follow when Anita finds Dilip to be a fast friend of the family with whom she is staying in Ranchi.

BIG AND SMALL MOUNTAINS

Here, at the pretext of the good old amateur charity show, we are introduced to a number of "smart young people." Every boy is in love with Anita and brings her tokens of affection, like flowers, etc. Anita and Dilip fall in love with one another though they would not admit it to each other. At a picnic they exchange their philosophic views about "big mountains and small mountains" (supposed to symbolize two opposite views of life). The charity performance turns into a fiasco, thanks to faithless friends, and Dilip obliges with a speech on the suffering of the flood-stricken, instead!

Meanwhile the old millionaire is dying. Anita hurries to his bedside and reaches there just too late. Dilip returns at last to the ancestral home and now Anita discovers his true identity. The two lovers are re-united.

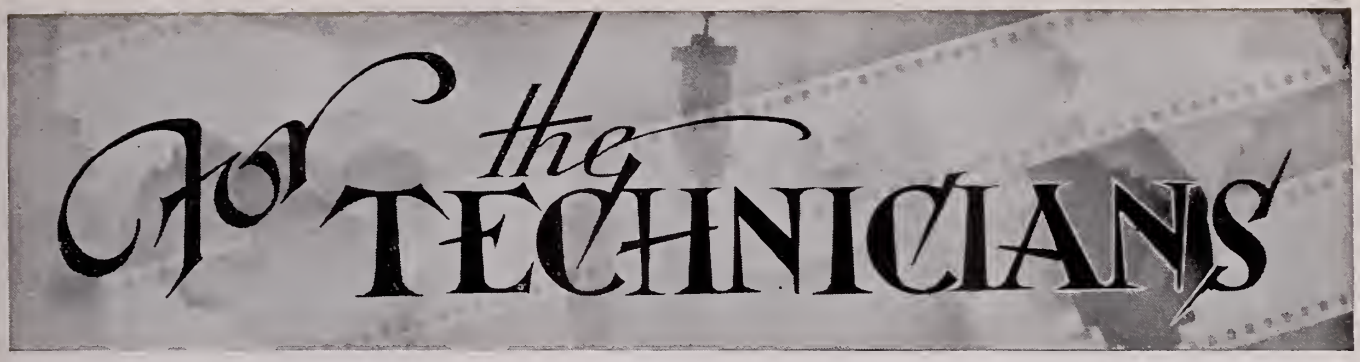
(One wishes the scenario had been constructed more effectively to lend to the picture that emotional intensity which it lacks. In direction, too, Hem Chunder has a lot to learn from the veterans in his own studio.)

Kanan Bala scores with her songs though she does not act so well as in some of her earlier pictures. Najmul Husain is less rigid and sings well—but what has he been doing to his face? Yusuf Mulji's photography is uniformly good though R. C. Boral's music direction now does not impress us so much as once it did. The young Pankaj Mullick, it seems, has beaten his *ustad* at his own game.

On the whole the picture ought to do well as a piece of clean, though not perfect, entertainment.

LEELA—

In Bhal G. Pendharkar's "Alakh Niranjan" an Arun picture of mythological grandeur, Leela stages a wonderful come-back.



WE APPEAL TO THE CRITIC

By The Editor

Bulletin of the Association of Cine - Technicians.

"An article every journalist should read," Says Baburao Patel.

A friend of ours asked us the other day what was all this cry about technique in films—"What exactly is it that you call good photography or good sound, I never notice anything wrong myself with these things"—said he, "and whenever I do, the picture itself is generally so bad I never care to sit through."

It was a very pertinent question that my friend had put to me. We create all this noise about our work and its importance, we demand more wages for it and we cry for recognition, and all this for doing something nobody notices anything wrong or special about, unless the film itself is so bad he cannot sit through. Funny isn't it, but therein, in the question itself lies the answer. If you have sat down and enjoyed the film and you have not noticed that something like photography or audiography has been done, you have unwittingly given your approval and praise for the work of the technicians who have created for you in that film the essence of realism. That is real good work. If on the other hand photography or sound draws attention to itself either because of its extra fine quality or the reverse, it is definitely in bad taste, and both are equally injurious to the picture.

Good photography and sound therefore never draw attention to themselves. Even the "sound and photography were adequate", of the usual film critic is superfluous. One must know that the absence of any comment whatsoever is a certificate in itself which every cinematographer or audiographer must appreciate.

But then this is an ideal condition, and all of us cannot live in a world of ideals. So great has been the power of the Press in all that governs our lives and in our own little world of the cinema, that some of us at any rate feel that a word of praise from the critic would go a long way. In practice today it certainly does so, for we have known cases of educated and intelligent people changing their opinions of their own pictures after reading its press comments. Instances have been known of expected sure-winners of a studio with acknowledged standards of sound and photography have gone and proved themselves dud at the box-office. The press comments became discouraging and then for the first time doubts begin to creep that after all the technique was not so good as had been imagined. Can we therefore blame those of our colleagues that yearn for a line of favourable comment from the acknowledged critics of the cinema?

And here again we have another stumbling block. Who are the acknowledged critics that pretend to rule the destinies of 40,000 and odd workers in the Industry? Surely not those who for the sake of some monetary or other gain attempt to praise a picture they have never seen, or who give out as sure tips pictures that only crash at the box office a fortnight later.

A critic's work is no child's play, and to the honest and sincere we bow our heads. As a journalist he must realise the potentialities of the power that he wields. His word must be precise, it must be the truth, and above all it must be imbued with a spirit of tolerance for the good of the industry. In short it must be, what has so often been called constructive criticism, criticism that must help us to realise our short-comings, and thereby to better our work and place the industry on a little higher level than what it is today.

But as we have said, all our critics that write in the numerous publications that come out every month from all corners of our land, are not always so. Whenever any reference is made to either of the three of us, the cinematographer, the audiographer or the laboratorian, the words convey but little meaning. With the cameraman's work it is not unusual to find such comments as the 'light and shade was not balanced well', or 'that the work was unimaginative', or possibly 'that the pictures suffered from a lack of light'. Such comments convey little or no meaning or the little that they do are not enough. Again about the sound Engineer, we usually hear, 'the adjustments of high and low pitch were not proper', or 'there was a sort of gargling noise', or again merely that 'the sound was not up to his usual standard. Much is not known about the exact work of the Laboratory technician and to him therefore are assigned a world of ills.

(To be continued)

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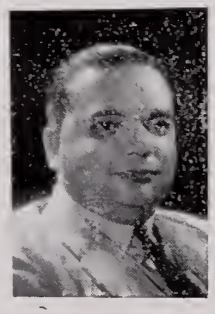
THESE THREE

Shah **Shantaram** **Sircar**



SPEAK UNDER PRESSURE

Film Journalists On Their Round Of Confessions From Producers

During the month, the members of the Film Journalists' Association of India, interviewed Mr. Shantaram of Prabhat, Sardar Chandulal Shah of Ranjit and Mr. Sircar of New Theatres Ltd.

We reproduce below their opinions on different problems of production, and as these men are very important in their field, readers will be interested in what they say.

Mr. Shantaram of Prabhat is the first one to face a battery of questions.

What is a good artiste Mr. Shantaram ?

In a way, every man or woman is a born artiste. The success of the artiste essentially depends on the type of role he or she is cast in.

Do you know that several well known stars are dying to work under you? Don't you think that you should give them a chance or do you believe in training 'raw material' always ?

I know that several good artistes would like to work with me and in return I would be only too pleased to work with them, because their inclusion would make my task easier. But my method of production varies very much from the one usually in vogue. I select my story first and then search for the cast. My choice is therefore limited by the demands of the story. I believe in top-notch artistes, but I must have a role to give them. Whenever I got a role for them I took them e.g., Durga Khote in "Amar Jyoti", Leela Chitnis in "Beyond The Horizon" etc.

Provincial Talkies

Why do you produce pictures in provincial languages. Don't you think that producers should scrupulously stick to Hindusthani pictures ?

I admit that Hindusthani pictures are essential for the ultimate evolution of a national language. But we are still in that stage where our people are not fully cinema conscious. It is easier to interest a virgin field in its own provincial language than in Hindusthani which till a later stage remains an alien tongue. Once the people in this new field become film minded, it becomes easier to show them Hindusthani films later on.

The pictures in provincial languages, therefore help to expand the field of exploitation.

What is a good picture. Mr. Shantaram ?

This is a difficult question which will perhaps be never satisfactorily answered inspite of numerous books written on it. I would however consider a picture good if it tells the story effectively.

What do you think should be the purpose of a good picture?

Every good picture should take our society and nation a step towards progress. I believe in Art but not merely for its own sake. Art must become the handmaid of a practical purpose and used as a beautiful drapery to present our message to our people. If art and ambition are harnessed to a beautiful design, I am sure the film will fulfil a greater social purpose than it is doing now.

Pure Entertainment

What do you think of pictures for pure entertainment ?

Is "pure entertainment" a fare for the blank mind ? I feel that even the so-called "pure entertainment" must have a purpose that will take us a little further.

What part do the following factors play in the success of a picture: Story, Direction, Performances, Technique and Publicity ?

Hundred per cent. Each of these factors are of utmost and equal importance. Relatively, however, the story is of primary importance. A good story is the soul of a picture and putting it over naturally requires competent direction.

Sardar Chandulal Shah Hits Back

The second pitched battle between the film critics and the producing elements took place at the Ranjit Studios in Dadar.

"Do the critics know even the A.B.C. of film technique when they comment on films?" asked Sardar Chandulal Shah.

"Which is also equally true of several producers and directors" retorted a critic.

When told that the producers encouraged mercenary reviews in pre-

ference to impartial criticism, the Sardar pointed out that the film critics were often too hard in their criticisms and did not consider the numerous practical difficulties of film production in India.

What made you produce "Achhut" and why did you add a Gujrati version?

In producing "Achhut", for the first time, I set aside all commercial considerations. Years back when I was actively working in the quarters of the untouchables for their uplift, the cruel and pathetic lot of these people had moved me so deeply that I had promised myself to produce a picture someday which would bring their pathetic tale of agony before the eyes of the world. These mute victims of our social order needed the eloquence of a film to present their grievances.

In Gujrat this untouchability problem is very intense and I felt that the conditions would not improve till the theme of the picture would be understood and felt by them in their own mother tongue and therefore you find "Achhut" in Gujrati.

Sircar—The Aristocrat

The third, in the series of these interviews was with Mr. B. N. Sircar, the Managing Director of New Theatres Ltd., during his recent visit to Bombay.

The journalists were tickled at the idea of such a wealthy aristocrat being so deeply interested in film production and one of them inquired why Mr. Sircar preferred this troublesome business of film production when he had actually qualified himself as a Civil Engineer.

"Of course. I do not produce any pictures for the sake of my health" said Mr. Sircar and in stating so perhaps endorsed the general belief that film production is a very paying business and as such is worthy of the attention of even a wealthy aristocrat like him.

When asked what part he would take in the forthcoming Motion Picture Congress to be held in Calcutta, Mr. Sircar said that he would contribute his best efforts to make it a grand success and he hoped that people from Bombay and other centres would attend the sessions in large numbers.

Film Stars & Social Status

Discussing the social status of film artistes, particularly those female stars to whom unfortunately a social stigma was attached because of birth or some other reason, Mr. Sircar said that they deserved the same position and respect which is commanded by people in other professions.

"Even if others were unreasonably prejudiced against them," continued Mr. Sircar. "the producers ought to treat them well as colleagues and as artistes."

"Do you like your films to be criticized?" asked a critic.

"I can't say that I always like criticism" said Mr. Sircar, "but I believe in critics enjoying the privilege of independent criticism. Well meant criticism is always good. It might hurt one, but it improves one also."

Asked, what in his opinion would be a suitable subject for the overseas market, Mr. Sircar said that a picture of modern India that would portray the best in Indian culture.

Baburao Patel discussing production problems with Hal Wallais the production chief of Warner Brothers in Hollywood

Baburao Patel, our Editor, between Alice Faye and Don Ameche—20th Century Fox stars.

The Return of the Glory!

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****THE WOMEN (M.G.M.)**

Featuring: Norma Shearer, Joan Crawford, Rosalind Russell and a hundred other useful and useless women.

One peculiar feature of this popular Metro picture is that it has not a single man playing in it. All the time, I was afraid that a Clarke Gable would pop out from somewhere, but for once the producer kept his promise.

The plot is a mild social satire on the idle gossip mongers in society, especially amongst women of all classes, married, respectable, idle and working.

That a woman hates a woman most is also brought home to a point by showing how the life of a sweet and respectable married woman is ruined by her so called friends by creating misunderstandings through idle and dirty gossip.

The story makes a pretence of a theme but with characteristic submission to the demi-god of entertainment, the producers have once again traded in the theme for the box-office by adding to the picture some senseless "punches", as they are usually called, which distract the people from the central idea.

Norma Shearer is a happily married woman who loves her husband. Rosalind Russell, her 'friend' evidently does not like this state of affairs and starts on a gossip tour. Norma is compelled to sue for divorce at Reno. Through typically western situations the story passes till the husband and wife are once again united, inspite of Joan Crawford who plays a heartless gold digger so naturally.

Norma Shearer is certainly not at her best. Beyond looking sweet she does nothing more—Rosalind Russell gives a really suitable performance. Joan Crawford looks the type she is intended to portray and does her job with a surprising efficiency.

The picture drags at several places and the dialogues are not so intelligible. However it provides pretty good entertainment for sophisticated people.

The picture is not suitable for children and growing girls.

*****"NURSE EDITH CAVELL" (R.K.O. Radio)**

Featuring: Anna Neagle, George Sanders, H. B. Warner, Edna May Oliver etc.

The tragic fate of a war time nurse which once inspired an artist to draw a famous picture with the caption "Lest We Forget" has been made the subject of this film story.

The picture is an artistic achievement and has a great topical importance with the war now raging in the West. The incidents portrayed have a tremendous emótional and human appeal and incidentally provide a sound argument against the inhumanities of the human beings.

Anna Neagle gives a beautiful performance with a restraint which for its artistic subtlety will remain unbeaten for a long time to come.

George Sanders and Edna May Oliver are quite good.

The story travels slow as a motion picture and yet it has a great purpose which all should appreciate.

By all means see "Nurse Edith Cavell".

*****DISPUTED PASSAGE (Paramount)**

Featuring: Akim Tamiroff, John Howard, Dorothy Lamour etc. Directed by: Frank Borzage.

The plot of this excellent picture has been taken from the well known Lloyd Douglas novel of the same name.

Akim Tamiroff—as Dr. Forester—is a famous surgeon whose reputation brings to him students from far and wide. John Howard is one such student in whom Tamiroff finds great talent for surgery.

The drama develops on the lines of a conflict between the great surgeon and his pet pupil—one dedicated to science, cold and precise—the other accepting emotion and weakness and more human than a mechanical man.

Dorothy Lamour, a bogus Chinese girl enters the story as a patient of Howard and he falls in love with her. This emotion is reciprocated with equal warmth and affection. Tamiroff does not like this. On the eve of their wedding he induces the girl to leave Howard and the activities now shift to China.

In China, Howard goes in search of Lamour but meets her through numerous exciting situations under the shadow of death. The man is saved and they meet as lovers once again.

The background of war scenes is very vivid. The direction is excellent. Dorothy Lamour gives a silly performance. One would like to know whether American girls born in China are supposed to look like her.

One also fails to understand whether it could not have been made possible for a true Chinese girl to marry an American. Why this usual and oft underlined snobbery of insisting on the girl being originally American. Don't the Whites marry the yellows?

Why this condescension of the White people in helping the brave leader of the Chinese with funds as a return of a good turn done?

What would have gone wrong if Dorothy Lamour had been shown as a real Chinese girl?

Barring this element of prudish colour complex, the picture is an excellent example of how the film

can be harnessed to bring home great truths in life.

Akim Tamiroff and John Howard give excellent performances.

This is a picture you can't miss.

***BRIDAL SUITE (M.G.M.)**

Featuring: Robert Young, Annabella, Walter Connelly, etc.

For harmless entertainment this picture is quite good for adults, who are not looking out for anything intellectual.

Robert Young a spoilt son of a millionaire sows his wild oats with the usual abandon and frustrates the intentions of Virginia Field to marry him. He meets Annabella a cafe girl and falls in love with her. After the time worn escapades. he marries her.

A bedroom scene in which Robert tries to force himself on Annabella by putting the lights out is rather out of place for India and makes the picture unsuitable for children.

Others may however risk it.

****FULL CONFESSION (R.K.O. Radio)**

Featuring: Victor McLaglen, Sally Eilers and Joseph Calleia.

This is a morbid drama of blood transfusions wherein a priest gives his blood to a criminal and the criminal gives his to the priest in repentance.

The theme of the story is depressing and the entire atmosphere gets on the nerves. A thin romance, blind and frustrative, is thrown in for relief, but it makes the picture all the more intense.

The story has an harrowing effect on the audience. because an innocent man, accused of murder, is made to suffer untold agonies, till the confession of the real murderer at the end.

We cannot recommend this grim drama for children and can hardly call it "entertainment" for others.

***COAST GUARD (Columbia)**

Featuring: Randolph Scott, Frances Dee and Ralph Bellamy.

This is the usual far fetched hocus that neither impresses nor convinces. It is a two men and the same girl plot with clumsy storm beaten ships thrown in for company. Even the process shots are poor. The ending is ridiculous and the audience laughs in derision.

****DUST BE MY DESTINY (Warner)**

Featuring: John Garfield, Priscilla Lane, Alan Hale.

This is a strong melodrama, which has just escaped becoming harrowing, because it is evident from the beginning that the hero is innocent and people follow the story with sympathy for him.

John Garfield, an innocent convict, falls in love with Priscilla Lane, the step daughter of his employer. Soon through circumstances, they both become fugitives but are helped by Alan Hale a newspaper editor. John lands a news photo scoop of gangsters in action and through very gripping situations gets his girl and place in society.

Priscilla has perhaps given her best in this and John Garfield is also good. Alan Hale becomes popular as usual.

The picture has an elevated design and a definite reflection on society and therefore proves both entertaining and instructive.

It is a "should be seen" class.

****NINOTCHKA (M.G.M.)**

Featuring: Greta Garbo and Melvyn Douglas.

Directed by: Ernst Lubitsch.

The story is a clever slant on modern Russia and her abortive attempt at business with the capitalist world.

This is the first time that Greta Garbo, the star with an exaggerated publicity, has taken a comedy role. She does pretty well by remaining serious in comic situations created by Melvyn Douglas. This creates laughter.

The picture is a compliment to the script writer and to the famous director Lubitsch. Melvyn Douglas gives a better performance from the histrionic point of view than Garbo, though Garbo is lionised throughout by the director.

From the entertainment point of view, the picture is good and should be seen, especially by the "sick Russians" of India.

On the R K.O. sets in Hollywood. George Stevens (producer of "Gunga Din"), Anne Shirley, Baburao Patel and Brian Aherne.

On the Film Front

BOMBAY TALKIES

Director ACHARYA is responsible for making "Rebel" an interesting picture. Leela Chitnis and Ashok Kumar who had teamed so successfully will once again be seen together, we hope with equal success.

Director Najmul Husein Naqvi will give Devika Rani another chance of charming her million fans in a new social picture.

RANJIT MOVIETONE

Director JAYANT DESAI, Ranjit's senior most man has already got ready "India To-Day" and is on another social subject called "Dipali" starring Vasantee.

Director CHATURBHUJ DOSHI refuses to christen his social story yet. He is not probably sure after whom it should be named, though he has shot half of the picture by now.

Director KARDAR has given birth to twins, "Holi" and "Pagal". "Holi" will be released to time with the Holi celebrations in the town. By the time it is over it will be time for "Pagal".

SAGAR MOVIETONE

Director MADHU BOSE is giving the finishing touches to "Kum Kum The Dancer" with Sadhona Bose and Padma Devi in the main roles.

Director MEHBOOB has long before finished "Ali Baba" which is lying ready in the tins.

Chandrakant in "Alakh Niranjan" an Arun Picture.

CIRCO PRODUCTIONS

Director MOHAN SINGH has nearly finished "Laxmi" a social picture with Kumar in the lead.

Director BALVANT BHATT has already taken up the shooting of "Suhag" with Mazhar Khan and Kumar in the lead. The dialogues of the picture have been written by the famous writer Pandit Indra.

Director ALTEKAR has begun the shooting of "Gita" with Durga Khote and Chandra Mohan in stellar roles.

INDIA ARTISTS LTD.

Director (?) or Directors (?) is or are in charge of "Bahurani" the maiden production of this company with Kishore Sahu and Mubarak in the lead.

NUTAN STUDIOS

Director BABURAO POKAL has completed "Madari Mohan" a mythological story with Satyarani and Raj Rani in the cast. Sunita Devi who was previously with Bombay Talkies is reported to have given some beautiful dances.

HINDUSTHAN CINETONE

Director GUNJAL'S picture the "Mud" is already on the screen starring Shobhana Samarth.

MINERVA MOVIETONE

Director MULTANI'S "The Will" failed to draw at the New West End with Sheela in the lead.

Director GAJANAND JAGIRDAR'S "The Defeat" will once again flash Naseem on the screen.

Director SOHRAB MODY is giving finishing touches to "Bharosa" with Chandra Mohan leading a band of useful artistes.

SUDAMA PRODUCTIONS

Director SARVOTTAM BADAMI has just completed "Chingari" with Sabita Devi as the heroine.

MOHAN PICTURES

Director A. M. Khan has just completed "Hamara Desh" with Ameer Karanatki in the cast.

Director Chunilal Parekh will be giving us "Jagat Mohini" with Master Vithal and Kokila.

Bakula in "Alakh Niranjan" an Arun picture.

Director NANUBHAI VAKIL will soon complete "Jadu-I-Kangan" with Shiraz in the lead.

WADIA MOVIETONE

Director ASPI is fast completing "Jai Swadesh" with Raj Rani.

Director RAJA YAGNIK is giving finishing touches to "Vijay Kumar" with Sarita Devi.

Director HOMI WADIA is busy with "Diamond Queen" starring fearless Nadia.

POONA

PRABHAT FILM CO.

Directors DAMLE and FATEHLAL will soon put their stupendous mythological picture "Dnyaneshwar" on the screen with Master Yeshwant and Shahu Modak sharing the stellar honours.

Director SHANTARAM is still busy with the scripts of the two stories, one on the theme of justice for everyone and the other on a social theme of neighbourhood. Both the pictures will go into shooting by the end of February.

SARASWATI CINETONE

Director Dada TORNEY is likely to take another social subject with comedy relief and is now in search of talent.

ARUN PICTURES

Director BHAL PENDHARKER is giving finishing touches to "Alakh

Indu Rani in Mohan Pictures' "Jadu-I-Kangan"

Niranjan" a mythological story with Leela in the lead.

KOLHAPUR

HUNS PICTURES

Director VINAYAK has practically completed "Better Half" a social picture with Baburao Pendharkar and Leela Chitnis sharing the responsibility and Pundit Indra writing the dialogues in Hindi.

FAMOUS FILMS

Director Pulliah will soon complete "Dharma Patni" a Telugu picture with Shanta Kumari.

CALCUTTA

NEW THEATRES

Director PHANI MAJUMDAR has well-nigh completed "Doctor" a social story in Bengali.

Director BARUA is editing "Zindagi" another social picture with Saigal and Jamuna in the stellar roles.

Director D. R. DASS' "Andhi" will soon be on the screen as the picture has been practically completed.

Director HEM CHUNDER'S "Parajaya" is awaiting release in Calcutta.

Director AMAR MULLICK is shooting a social picture with Kanan and Pahari in the leading roles. The name is still unknown.

SOUTH INDIA

VEL PICTURES LTD. (Madras)

Director (?) has completed the shooting of the Tamil picture "Bakthi" featuring Miss Lakshmi Bai.

DORASWAMY IYER (Bangalore)

Director R. JAMADAGNI has begun shooting "Gora Kumbar" with Miss Nagaratnam.

SRI RENUKA FILMS (Dindigul)

Director (?) will be taking up the shooting of "Tamil Thai" with a thrilling national theme co-starring the famous Miss T. P. RAJALAKSHMI and V. A. Chellappa.

SRI JAGADISH FILMS (Madras)..

Director Y. V. Rao has given a good account of his ability in "Malli Pelli" featuring Miss Kanchanamala, which is now drawing well wherever released.

KUBERA PICTURES LTD. (Madras)

Director NARAYANAMURTHY is reported to be giving finishing touches to "Mahiravana" a Telugu mythological. Miss Kanchanamala is again to be seen in this with Vemuri Gaggayya.

SALEM SANKER FILMS LTD. (Salem)

Director B. N. Rao directed a very successful mythological picture in "Prahlad" starring Master Mahalingam and Santhanalakshmi.

DHANDAPANI & SALEM MOHINI FILMS (Madras)

Directors Ellis R. Dungan and Moylan have been jointly responsible for "Kavi Kalamegam" co-starring Miss S. P. L. Dhanalakshmi and the famous piper T. N. Rajaratnam.

AL. RM. CO. (Madras)

Director H. M. Reddy has given intelligent direction in "Mathru Bhoomi" which is so successful and is taking up shortly shooting of "Baktha Prahalada" in Telugu.

CENTRAL STUDIOS LTD. (Coimbatore)

Director B. N. RAO has secured another laurel by so ably directing the Tamil mythological hit "Sathi Murali" with Santhanalakshmi in the stellar role.

ANGEL FILMS LTD. (Salem)

Director H. S. Mehta is giving finishing touches to "Parasuramavathar" which is pretty long over due to be screened.

VAUHINI PICTURES (Madras)

Director B. N. REDDY has given these producers another outlet of his talents in commenting the shooting of "Sumangali" with Malati in the role with others.

MADRAS UNITED ARTISTES CORP (Madras)

Director K. Subramanyam, with his progressive ideas, has Papanasam Sivan and G. Subbulakshmi cast in appropriate roles in "Baktha Chetha" which is now awaiting release.

ROYAL TALKIE DISTRIBUTORS (Madura)

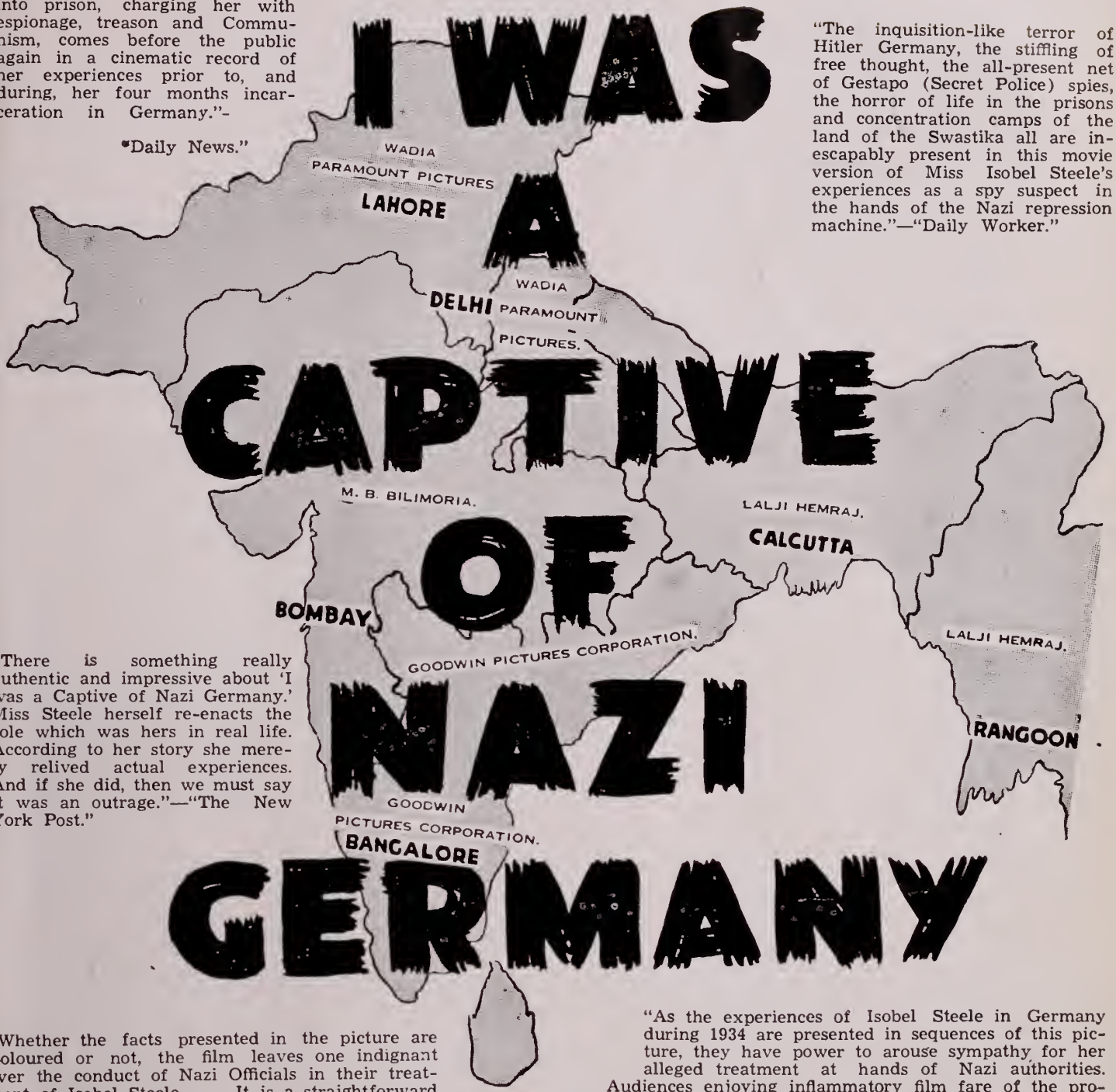
Director Ellis R. Dungan who has so many successful pictures to his credit is giving finishing touches to "Sakunthalai" with M. S. Subbalakshmi.

A shot in "India Today" a Ranjit picture.

What the Critics say of:

"Isobel Steele, the American girl whom Nazis arrested and threw into prison, charging her with espionage, treason and Communism, comes before the public again in a cinematic record of her experiences prior to, and during, her four months incarceration in Germany."—"Daily News."

"The inquisition-like terror of Hitler Germany, the stiffling of free thought, the all-present net of Gestapo (Secret Police) spies, the horror of life in the prisons and concentration camps of the land of the Swastika all are inescapably present in this movie version of Miss Isobel Steele's experiences as a spy suspect in the hands of the Nazi repression machine."—"Daily Worker."



"There is something really authentic and impressive about 'I was a Captive of Nazi Germany.' Miss Steele herself re-enacts the role which was hers in real life. According to her story she merely relived actual experiences. And if she did, then we must say it was an outrage."—"The New York Post."

"Whether the facts presented in the picture are Coloured or not, the film leaves one indignant over the conduct of Nazi Officials in their treatment of Isobel Steele.....It is a straightforward story of despicable practices, including the burning of books.....While the picture is pure propaganda exposing a vicious affair, if it is true, it deserves to be widely shown; if it is not, an apology is owed the Nazis."—"Herald Tribune."

"As the experiences of Isobel Steele in Germany during 1934 are presented in sequences of this picture, they have power to arouse sympathy for her alleged treatment at hands of Nazi authorities. Audiences enjoying inflammatory film fare of the propaganda type will find a good deal in the episodes to fan indignation.....Sequences showing her as an inmate of the prisons of Alexanderplatz and Moabit, before her release was effected by Senator Borah and the State Department, are gripping."—"The Film Daily."

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Bookings for various Provinces as indicated in Map above.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia Publications Ltd." from 104, Apollo Street, Fort, Bombay.

a Ranjit Picture

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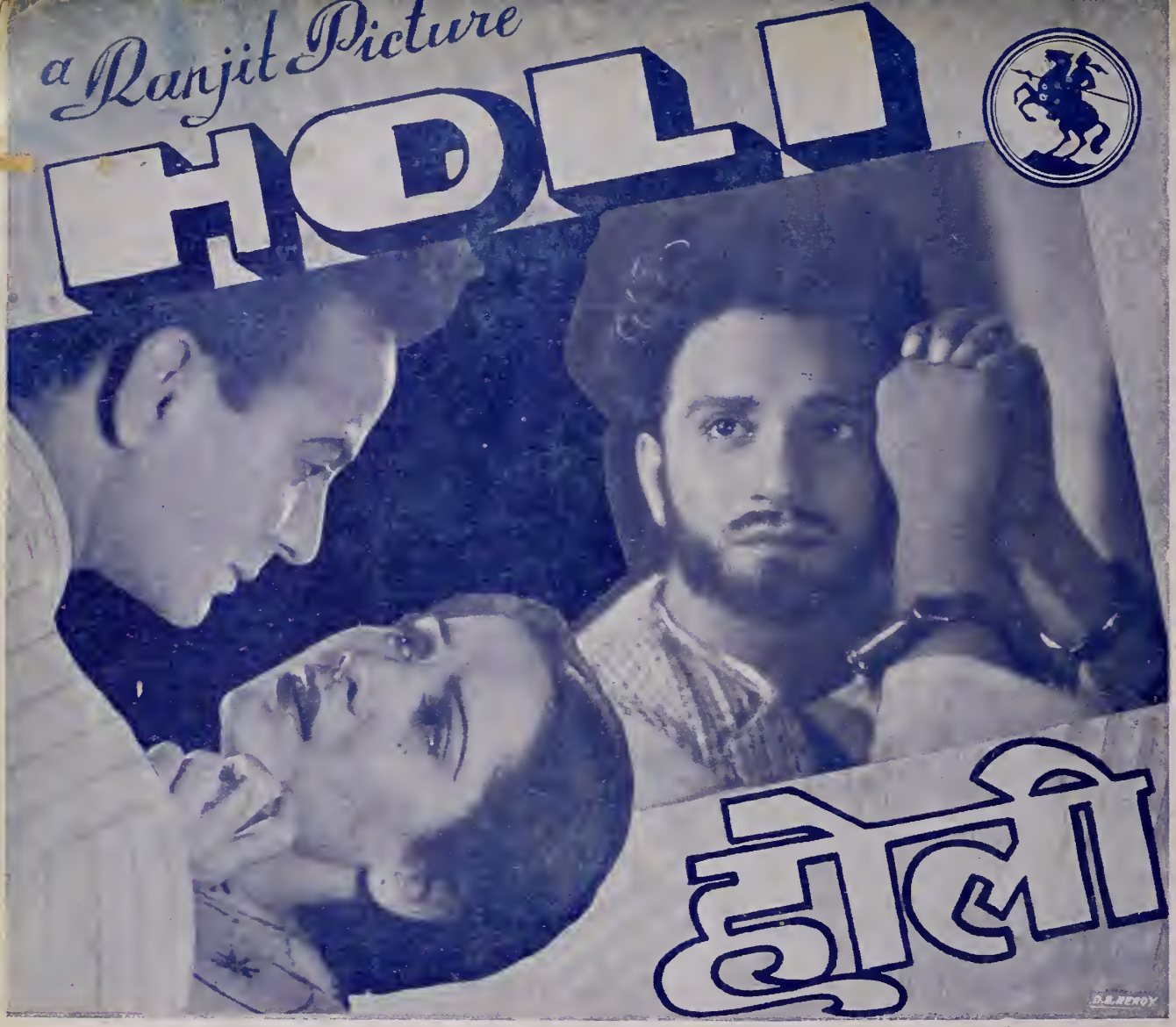

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